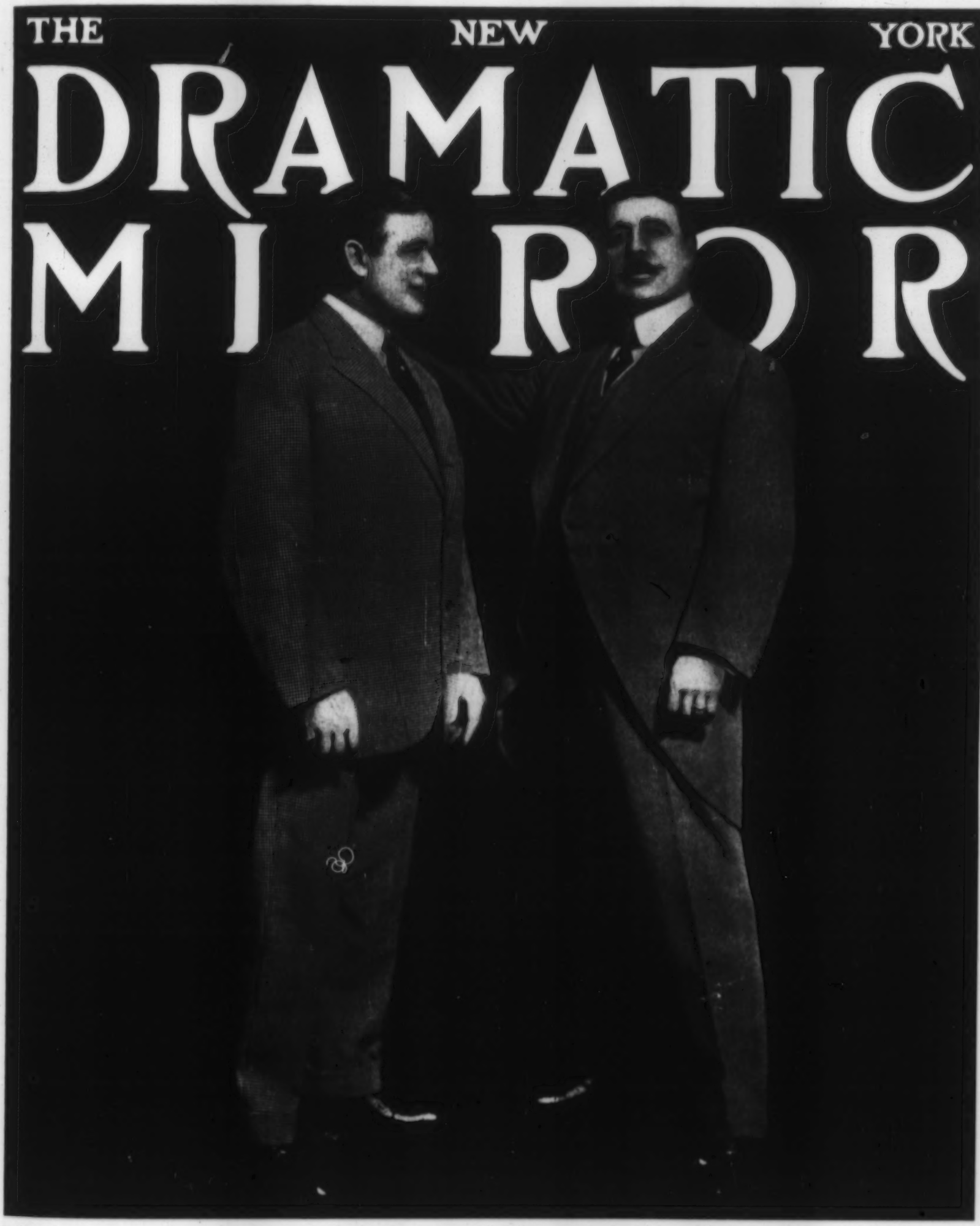
Actor Versus Author, by Beverly Sitgreaves

JANUARY 10, 1912 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR



Hall, N. Y.

A. S. BYRON AND WILTON LACKAYE

Next Week: CATHERINE CUSHING ON PLAYWRITING

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXVII NEW YORK, WEDNESDAY, JANUARY 10, 1912 No. 1725

Academic and Self-Made Authors

TWO YOUNG MEN, trained in one of our most respectable institutions of learning, were critically examining an article written by a successful playwright, which in the course of business had fallen into the hands of one of them. They found nearly every sentence paragraphed, as if it were the dialogue for a farce instead of a brief essay. Fully half the sentences began with the pronoun I. A word of more than two syllables was a rarity, and the vocabulary consisted of the commonest words in their commonest uses, frequently repeated where synonyms could have been easily found. Hardly a figure of speech embellished the whole composition. The author had not scrupled to allow several paragraphs to intervene between the introduction of a topic and its development. More than once the connection between two juxtaposed ideas was left entirely to the imagination of the reader. In fact, from the point of view of one reared on a scientific rhetorical diet, it was about as poor a specimen of expository writing as ever saw sunlight.

"Well," remarked one of the men, "when a person turns out such a porridge as that, how can he write plays worth half a million apiece, while I can't write one worth my buttons?" Then, with considerable sense, he answered his own question. "I suppose it's because the author is more interested in what he says than in how he says it."

That certainly would explain a good many failures in courting the muse, for in ninety-nine cases out of a hundred academic training makes a writer so conscious of his medium that it hampers his expression. It is much as if a man concentrated his attention on a pane of glass instead of upon the view behind it. Of course, every teacher emphasizes the relatively greater importance of the idea over the expression, but just as soon as a student realizes that every idea may be expressed in a million different ways, his literary conscience bids him pick and choose his terms so carefully and arrange them so accurately that he promptly turns into somewhat of a mechanician. The author loses the white heat of inspiration, because he possesses his subject instead of letting his subject possess him. In the ordinary interchange of thought the methodical writer excels, but when it comes to heightened moments, his pruned and cultivated taste frequently unfits him for brilliant and forceful expression.

Carried to perfection, the academic method results in a ROBERT LOUIS STEVENSON, who is usually mentioned as the most finished and graceful stylist of the later Victorians. Although STEVENSON trained himself, he nevertheless employed the system adopted in most collegiate composition courses nowadays. Yet, even in STEVENSON the reader is at least vaguely conscious of the superlative ease and propriety of his diction, rather than the tremendous power that playwrights find effective on audiences. Such orderliness gratifies the intellect more than it stings the emotions.

Of this same matter, LAFCADIO HEARN wrote, "I think that the language of scholarship will have to be thrown away for the purposes of creative art. I think that a time must come when the scholar will not be ashamed to write in the language of the common people, to make it the vehicle of his best and strongest thought to enter into competition with artists who would now be classed as uneducated, perhaps even vulgar men. . . . The revolution against classical forms began with a careful and loving study of the despised oral literature of the common people. It meant the descent of a great scholar from his throne of learning to mix with peasants and ignorant people, to speak their dialect, to sympathize with their simple but deep and true emotions. . . . The natural tendency of society is to produce classic distinction; and everywhere the necessary tendency in the highest classes must be to conservatism—elegant conservatism. Conservatism and exclusivism have their values, and I do not mean to suggest the least disrespect toward them. But the conservatism invariably tends to fixity, to mannerism, to a hard crystallization. The rule at length in refined society obliges everybody to do and say according to rule—to express or to repress thought and feeling in the same way. . . . When a language becomes hopelessly petrified by rules, it can be softened and strengthened and vivified by taking it back to its real source—we speak of the people—and soaking it there as in a bath. Everywhere this necessity has shown itself; everywhere it has been resisted with all the strength of pride and prejudice; but everywhere it has been the same. French or German or English alike—after having exhausted all the resources of scholarship to perfect literature—have found literature beginning to dry and wither in their hands; and have been obliged to remove it from the atmosphere of the schools to resurrect it by means of the literature of the ignorant."

Even HEARN tacitly admits the superiority of form and finish, while pleading for new vitality in literature, and by the testimony of his own literary style would be the last to desert the rhetorical helm, and to let the literary bark go reeling before the blast of ignorance. Every observant person, be he reader or writer, must have acquired a wholesome respect for intelligent expression. Our seeming disregard for classicism may imply an indictment of American theatrical tastes. It certainly points to the fact that managers have found—or fancy that they have found—the level of intelligence, which does not insist on unimpeachable intellectuality in its theatrical menu. Whether the dramatic dish conforms to demands of the popular palate, or vice versa, nobody has ever been able to convince his neighbor. Doubtless the interaction between cause and effect is so close in this matter that the most sensitive seismograph could not discover which began it. At any rate, the ordinary drawing room play, with its delicate poise and finesse, the result of study and cultivation, usually strikes the middle class theatregoer as pleasing, but as a trifle thin blooded. Apparently as a nation we care less for manners than for vitality on the stage, and that is exactly what handicaps the young litterateur who rejoices in collegiate training.

Just because a writer has been taught that he can and should discriminate, he is usually overwhelmed by the dazzling range of choice that his knowledge spreads before him. His very freedom paradoxically constrains him, where the self-made author dashes ahead like a prize chauffeur, unconscious of the beauties that he is missing on both sides in his haste to reach his goal. Intent on the end rather than on the means, he covers ground much more rapidly, obtaining momentum which the careful driver may admire, but which he knows is reckless. If there is any consolation in the thought, it is well to add that when the slower brother does reach the end of his jaunt, he arrives in better form.

The most enduring successes, however, are wrought only by the instinct for both substantial idea and appropriate expression, and from whichever side the aspiring playwright approaches his profession, he is finally under the necessity of mastering the other as well. If the academic writer has to sacrifice his sense of propriety to the demand for vitality, the self-made dramatist learns more and more the benefit derived from circumspection in displaying his energy. The present popular demand, however, for power instead of ease, places the greater burden on the man who faithfully abides by the rules of his well-thumbed rhetoric.

THE USHER

THE fear is editorially expressed by the Washington *Post* that the day has gone by for the dramatization of "Little Women," because the young ladies who ought to care for Miss Alcott's famous book are now more interested in beaux, "dates," and vanity bags than in suitable literature. That is a hard word to say about the rising generation, and not exactly a logical inference from the premises on which it is based. An interest in vanity bags does not necessarily preclude an interest in the business of Plumfield. Amy, herself, had a due regard for social proprieties and appurtenances, including beaux, and in her the present readers may recognize a kindred spirit. Moreover, "Little Women" is still to be found on the shelves of bookstores, so the demand for the book cannot have died.

Furthermore, the modern counterpart of the volume, "Rebecca of Sunnybrook Farm," has run and is still running a course of popularity in book form, besides having enjoyed success as a dramatic entertainment. The success of Kate Douglas Wiggin's play has doubtless suggested the feasibility of dramatizing Louisa M. Alcott's classic, and if the dramatization is accomplished with as much grace, there is no reason for predicting a smaller degree of success for it. Young ladies in their 'teens were not the only ones who found entertainment in Rebecca's stage career, and they will not entirely compose the audiences, for whom Meg, Beth, Jo, and Amy are destined. If the Marsh family are not "modish, marcelled, beratted, and polo-coated," they are still genuine enough to stir hearts under the most fashionable gowns.

♠

In the memoirs which Rose Eytinge published a few years ago, she remarked that she was the first American actress to receive a salary of $100 a week, quite a fabulous sum for those days. She lived long enough, however, to look upon that remuneration as a mere bagatelle. Still, it was quite an advance over her initial salary of $9, which she earned when barely fifteen years of age. From that $9 she had to pay her landlady and to buy her wardrobe. That was before the Civil War. Her first position as leading woman brought $25, and presently she went to Mr. Jarrett's Boston Theatre for $40. At that time $60 was considered the *ne plus ultra* for stars, but they did not travel in automobiles nor build palatial Summer homes on the proceeds.

♠

The growth of cabarets in the vicinity of Times Square has occasioned considerable alarm among theatrical managers, particularly of vaudeville houses, and some attempts have been made to impede the progress of the enterprise. These combination restaurants and music halls, however, rely largely on midnight trade, after the regular theatres are closed, and probably attract much less patronage from vaudeville houses than the managers suppose. The attempt last season to combine theatrical and gastronomic entertainment resulted in failure, although the Folies Bergere was conducted on a lavish plan that should have attracted a large clientele, had any such clientele existed.

♠

Robert Grau, in the January *Lippincott's*, bewails the passing of the great actors of the past, because he sees no one inheriting their mantles. Sarah Bernhardt in France, Eleanora Duse and Tommaso Salvini in Italy, and Ellen Terry in England are approaching the end of their brilliant careers before any young actors appear who are capable of repeating their successes. In America, Mansfield was the end of the line including Charlotte Cushman, Booth, Barrett, McCullough, and Davenport. Mr. Grau considers George M. Cohan the pre-eminent figure on the American stage, and Mr. Cohan does not aspire to the sort of thing that Mr. Grau wants to see return. Although Mr. Grau states the matter rather pessimistically, this condition need not rouse surprise, because genius comes in waves, not in a steady stream. Difficult as it is to judge contemporaries, most critics of the arts are unanimously of the opinion that we are now in the trough of the sea, between two periods of brilliance so far as creative artists are concerned. In literature and in drama, this may be an era of mediocrity, but the Renaissance must surely follow.

♠

The Elizabethan Club at Yale, which has recently come into possession of a new home on College Street in New Haven, has gathered together a remarkable collection of rare early editions, beginning with John Bale's "Interlude manifesting the chief promises of God," which dates from 1538. John Heywood's "Play called the Four P," produced between 1543 and 1547, is the next. A "History of Jacob and Esau," published in 1568, is one of three copies in existence, and John Phillip's "Patient and meek Grisell," printed by Colwell between 1562 and 1571, has been discovered so recently that Halliwell, Hazlitt, Collier, Lowndes and other authorities did not know such a volume existed. Of "Common Conditions," Carew Hazlitt stated in 1892 that "the only copy known to exist is now in the collection of the Duke of Devonshire, and wants the title page." The Yale copy is complete. So the list runs through first editions of Eutopia, Faerie Queen, Colin Clout, and various Shakespearean folios and quartos. The Henry Huth accumulation was bought for $200,000 and presented to the Elizabethan Club, and a year ago the club secured some valuable volumes from the Hoe sale in New York. In the Huth collection is a second edition of "Venus and Adonis," which can be duplicated only at the British Museum and the Bodleian. These possessions are easily the most extensive on this subject in America, and are important enough to have an international reputation.

Moffett, Chicago. FRANK BURBECK CHARLES STEDMAN JAMES K. HACKETT

SCENE FROM THE GRAIN OF DUST

ACTOR *versus* AUTHOR

BY BEVERLY SITGREAVES

THERE appeared recently in one of the popular magazines an article headed "Author *versus* Actor," which might be regarded as amazing or amusing, according to the point of view. The consensus of opinion expressed was to the effect that "trafficking in manuscripts and mummers, placing expert valuation on the differing wares"—the actor is nil, or less! This interesting statement seems worthy of serious consideration, first, as to its truth, and second, as to its cause.

A writer was recently suspended or expelled from a club because of an article in which he stated that among actors in general there is to be found an appalling ignorance and lack of culture if not of education. Unhappily, the gentleman was correct in his statement, for in no other art or profession in the world is the door wide open to utter ignorance and inexperience as is that of the stage. The usual complement of arms and legs, together with the faculties of speech and hearing, are presumably the only equipment required.

Where and whose is the fault? Obviously it lies with the manager, and with him lies also the remedy. Two of our most popular and successful authors, when asked why they did not read a play to the company engaged to produce it, replied, "because the actors are not capable of properly understanding their roles." Then why engage them? In no other field of labor is the unskilled workman in demand, or even tolerated upon the same footing as the skilled artisan.

Is it not high time to separate the chaff from the wheat? To employ only those who by right of genuine ability, training and experience are fitted to hold and fill worthily the places now sought, and, alas! often found by the unthinking, untrained, inexperienced hundreds, whose sole aim is to make an easy living and who show no ambition beyond the memorizing of a certain number of words and finding out the best shade of grease paint! How is it possible for an author to expect or to obtain from such a source the fine intelligence, keen imagination and the power of vivid interpretation which are necessary for the proper presentation of his work? If, as has been asserted, "the actor as a rule, regards with indifference, toleration, contempt or open impatience the views or wishes of author and producer," is it not equally true that in many instances the stage-manager resents and sneers at the quick understanding and ready appreciation of the player? It is impossible to deny that ignorance and incompetency exist on both sides of the prompt table, and in order to bring about complete harmony of result, the worthless in both departments should be eliminated. Thus in the natural order of things we come to the survival of the fittest.

Bangs, N. Y.

BEVERLY SITGREAVES

The hostile spirit which so often exists between the author or producer and the artist is as strangely out of place as would be disdain on the part of a workman for his tools! There is no other art so absolutely dependent, so utterly unable to express itself alone, as that of the actor without the author, and vice versa. The painter needs only his canvas and pigments; the sculptor his marble or clay; the musician, his instrument; the writer, pen and paper, to give to the world the best that is in him. But the dramatist without the actor, or the latter without the former, is like the fabled bird of only one wing, who, without his mate, cannot soar above the ground. Without the playwright, the talent, or even genius of the greatest actor must be without value or expression, while the finest play ever written is meaningless to the multitude until it is vivified and illumined by the art of the player.

The fact of this interdependence between these two great and far-reaching arts should bring about a more perfect and complete understanding between author, producer and actor. They should work together, not independently, for the trained, intelligent artist can always bring to his interpretation of a part suggestions and side-lights of experience and imagination worthy the respect and consideration of the author. Then why not work in harmony, with unity of effort, unselfishness of purpose and with thought only for perfection of result? Acting is, or should be, a mosaic, in which each part, however small, has its exact place and only by each fitting perfectly into its appointed niche can the harmonious or flawless ensemble be produced.

The pernicious "star" system which sacrifices proportion and often distorts and destroys the original intent of the author has done more than anything else to annihilate this perfect harmony, and the imbecile fashion of "types," or writing parts to "fit" actors, as if it were a matter of a tailor and a gown—has done the rest. A good actor should be able to play anything, always conforming to certain physical limitations. The finer the instrument, the sweeter the music, and a good actor will get more out of a part, good or bad, than a bad actor; else why are managers willing to pay large salaries to experienced players for insignificant and unimportant roles?

It is difficult to understand the spirit of bitter and contemptuous hostility which marks the views of certain managers set forth in the article mentioned above. When these worthy gentlemen are spending their Winters abroad, enjoying long and delightful trips by automobiles, or lounging about in their palatial Summer homes, would it be out of place to suggest a thought of tolerance and indifferent good-will towards the poor actor—by whom such things are made possible?

Beverly Sitgreaves

BOOK REVIEW

THE DANGEROUS AGE, by Karin Michaelis. Published by John Lane Company, New York, 1911.

Elsie Lindther's letters and journal have created something of a stir in Europe, not only in their original tongue, but in translated languages. Now they have crossed the Atlantic, together with the preface to the French edition by Marcel Prévost, for consumption and comment by American readers. Although the translator remains anonymous, one is impressed by the fact that so far as vividness and felicity of expression are concerned, the translation is particularly admirable.

In the pages of the book is unfolded Elsie Lindther's rebellion against the encroachments of age. Irritated beyond endurance by the details of a well-ordered existence with a husband whom she never loved, she finally fled to an island in the Sound with a maid and a cook, to fight out the combat by herself. Finally surrendering to the secret passion which she had cherished for ten years, she sent for young Joergen Malthe, only to be rejected. Her decision to return to Richard Lindther was nullified by the announcement of his engagement to a girl of nineteen, and with her satirical letter of cynical amity to the bridegroom the volume closes.

Women of forty or thereabouts doubtless pass through a severe physical crisis, that gives considerable truth to the mental stress in Karin Michaelis' book. It is rather amazing, however, that a woman should have volunteered to lay bare such facts for the casual curious eye, even though her morbid interest in the subject blunted her taste. According to the Anglo-Saxon code, a certain amount of reticence and reserve constitutes the foundation of self respect. Too much familiarity cheapens, because it brushes off the bloom of rarity.

Elsie Lindther appears never to have noticed that thousands of women the world over yearly pass safely through the critical age without wrecking themselves or anybody else. If she did notice it, she was never interested in the fact, and never asked the explanation. Therein lies her fundamental fault. Had she been the sort of woman to whom the question naturally occurs, she would never have had the need of asking it. She was interested solely in herself, and she had been consistently selfish ever since she began to be anything. Whatever she said or did was coolly calculated in advance to determine its probable effect upon herself.

Now, the time comes to everybody when he gets on his own nerves, and unless he has an anchor, he is likely to drift helplessly upon the rocks. That was what happened to Elsie Lindther. She started out to be an aristocratic sort of vampire, but coming up against the dead wall of her human limitations, she bumped her head so hard that she saw a select pyrotechnic display. Most women more or less consciously build a buffer of love for themselves against that sad day, but not so Elsie Lindther. The pathetic part of it is that she never realized how she was caught in her own trap, and in not making that clear, Karin Michaelis is guilty of a reprehensible omission.

PLAYS OF THE WEEK

NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue and mediocre music.
Bijou.—THE STRANGER. Commonplace sentiment.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
Broadway.—THE WEDDING TRIP. Well orchestrated conventional musical comedy.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN in THE LITTLE MILLIONAIRE. Typical Cohan "show."
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—JAMES K. HACKETT in THE GRAIN OF DUST. Theatrically unconvincing.
Daly's.—THE BIRD OF PARADISE.—See below.
Empire.—ETHEL BARRYMORE in THE WITNESS FOR THE DEFENSE. Entertaining narrative with excellent acting.
Fulton.—WILLIAM COLLIER in TAKE MY ADVICE. Regulation Collier comedy.
Gaiety.—ELSIE FERGUSON in THE FIRST LADY OF THE LAND. Historical setting for popular star.
Garrick.—WILLIAM H. CRANE in THE SENATOR KEEPS HOUSE. Old favorite in indifferent comedy.
Globe.—EDDIE FOY in OVER THE RIVER. See below.
Harris.—THE TALKER. See below.
Herald Square.—THE MILLION. Speedy French farce.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—MADAME SIMONE in THE RETURN FROM JERUSALEM. Reviewed next week.
Knickerbocker.—KISMET. Georgeous Arabian melodrama.
Liberty.—MODEST SUZANNE. Delightful musical comedy.
Lyceum.—NAZIMOVA in THE MARIONETTES. Excellent acting of conventional comedy.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Maxine Elliott's.—GRACE GEORGE in JUST TO GET MARRIED. Graceful acting in pleasing comedy.
New Amsterdam.—BEN-HUR. Beautiful spectacle and poor acting.
New York.—KITTY GORDON in THE ENCHANTRESS. Rather ponderous, yet meritorious.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE BUTTERFLY ON THE WHEEL. Reviewed next week.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Weber's.—WALTZERTRAUM. German operetta.
Winter Garden.—Variety. Better bill than its predecessors.

CHICAGO.

American.—HANKY PANKY. Lew Fields's burlesque.
Blackstone.—FRANCES STARR in THE CASE OF BECKY. A sort of Jekyll and Hyde role.
Chicago Opera House.—MARGUERITA SYLVA in GYPSY LOVE. Excellent music.
Cort.—VICTOR MOORE in SHORTY MCCABE. New arrival.
Colonial.—CHRISTIE MACDONALD in THE SPRING MAID. Very popular.
Garrick.—MRS. LESLIE CARTER in TWO WOMEN. A showy role for the star.
Grand.—POMANDER WALK. Idyllic romance.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—THE KISS WALTZ. Vivacious musical comedy.
Illinois.—LULU GLASER in MISS DUDELSACK. Scotch-Viennese musical comedy.
McVicker's.—MADAME X. Favorite returning.
Olympic.—THE WOMAN. Political melodrama.
Powers.—ROBERT EDESON in THE ARAB. Oriental romantic drama.
Princess.—VALESKA SURATT in THE RED ROSE. Pleasing music.
Studebaker.—ALICE LLOYD in LITTLE MISS FIX-IT. Pleasing musical comedy.
Whitney.—THE CAMPUS. College play.

BOSTON.

Boston.—CHARLOTTE WALKER in THE TRAIL OF THE LONESOME PINE. Popular romance.
Colonial.—THE PINK LADY. Popular and pretty.
Globe.—MUTT AND JEFF. Newspaper cartoons brought to life.
Hollis Street.—THE CONCERT. Delightful comedy of musical life.
Majestic.—MARGUERITE CLARK in BABY MINE. Brilliant farce.
Park.—THE COUNTRY BOY. Returning favorite.
Plymouth.—MAY IRWIN in SHE KNOWS BETTER NOW. Funny as the star.
Shubert.—WILLIAM FAVERSHAM in THE FAUN. A modern fantasy.
Tremont.—ZIEGFELD'S FOLLIES OF 1911. Showy variety.

PHILADELPHIA

Adelphi.—IRISH PLAYERS. A fresh breeze in the theatre.
Broad.—HENRIETTA CROSMAN in THE REAL THING. Pleasant comedy work.
Chestnut Street Opera House.—JEFFERSON DE ANGELIS in THE PEARL MAIDEN. New attraction.
Forrest.—DONALD BRIAN in THE SIREN. Popular star, fair music.
Garrick.—GET-RICH-QUICK WALLINGFORD. Popular and amusing.
Lyric.—EVERYWOMAN. Modern morality well staged.
Walnut.—THE COMMUTERS. New arrival.

DALY'S—THE BIRD OF PARADISE.

Hawaiian play in three acts and five scenes, by Richard Walton Tully. Produced by Oliver Morosco on Jan. 8.

Lilliha	Virginia Reynolds
Makia	Jane Meredith
Kanoa	W. K. Kolomoku
Kapule	B. Waiwaiole
Nalhe	S. M. Kalawe
Kuakini	A. Kiwala
Lanipuie	W. B. Aeko
Mahumahu	Ida Waterman
Kala	Herbert Farjeen
Hopee	Nona Kelly
Konia	Nance Caldwell
Lemuela	Van Rensselaer Townsend
Hewahewa	Albert Perry
Luana	Laurette Hayler
Paul Wilson	Lewis S. Stone
Captain Hatch	Theodore Roberts
Mr. Sysonby	W. J. Constantine
Mrs. Sysonby	Mrs. Estar Banks
Diana Larned	Pamela Gaythorne
"Ten-Thousand Dollar" Dean	Guy Bates Post
Hoheno	Robert Harrison
Tomero	Clyde Crawford
Mrs. Crothers	Margaret Nagele
Mr. Jameson	Craig Miner
Miss Kennedy	Gladys Byers

In their search for novelty, theatrical managers transport their willing public eastward and westward to the remotest nooks of the world. Under the guidance of Mr. Tully, Mr. Morosco has undertaken to show us the appearance of our Pacific possessions, the spirit of the land, and the character of the people. This, quite as much as the story, supplies the *raison d'etre* of The Bird of Paradise.

The ethical study of the beachcomber, who wanted $10,000 to re-establish himself in the society of his native America, and the contrasted story of the young doctor who succumbed to the sensuous charm of Hawaiian sunshine and liquor, rather lose themselves in the exposition of native superstition. Mr. Tully agrees with Mr. Kipling, however, that East and West can't coalesce, so he sacrifices his princess of ancient lineage in order that her husband, the young doctor, may go back with the regenerated beachcomber. Whether Paul Wilson could ever return to the estate from which he fell, as did "Ten Thousand Dollar" Dean, is a doubtful matter, but at any rate the sacrifice of his devoted Luana in the seething crater of Kilauea was accomplished picturesquely enough to warrant that termination of the drama. At the same time it was only a picture—not a gripping reality—for it would have been too horrible to feel that Laurette Taylor actually did leap into any angry red cauldron of lava to the untimely end of her histrionic career. Miss Taylor could make us believe in the tempestuous, childish love and anger of Luana, but she could not give reality to the grim tragedy that put a period to the drama.

Nor was Pamela Gaythorne more effective with anything but the externals of her role. She is pretty in a piquant way, but as for loving Mr. Dean to distraction—she simply didn't. Guy Bates Post and Lewis S. Stone were much more plausible in their obviously balanced roles, which were both intelligently played, although not so resourcefully as to convince the audience that anybody other than Messrs. Post and Stone stood on the stage.

The genuine members of the story were Theodore Roberts and Mrs. Esta Banks, who won the sympathetic approval of the audience because they seemed like very human beings. Of course others had their moments—W. J. Constantine, for instance. And Miss Taylor's first act was wholly charming, for she then was at liberty to use her particular gifts—she was a sort of personification of the month of April, with her dances, her smiles, her frowns.

The other native roles were so palpably "acted" that they could not possibly convince anybody—except the musicians, who were just as evidently imported from Hawaii. Their songs wound in and out of the play, pointing the preachment of the beachcomber, for the simple melodies and harmonies—repeated over and over again—never cloyed, but always soothed. It is credible that a man should fall prey to their sweet sadness.

Costumes were more accurate than beautiful. Not so the settings, particularly the three in the last act. Moonlight on the sea can always be relied on for alluring effects, and Ernest Gros, the scenic artist, has shown us that a volcano can be harnessed for the delight of theatregoers. New York will probably commend The Bird of Paradise for its novel pictures rather than for its acting or its theme, although both the latter have some traits in their favor.

GLOBE—OVER THE RIVER.

Musical farce in three acts by George V. Hobart and H. A. Du Souchet; music by John L. Golden. Produced on Jan. 8 by Charles Dillingham and Florenz Ziegfeld, Jr.

George	Frank M. Rainger
Jerry Cooper	Frank Wonderlee
Herbert Vandersnip	Charles L. Kelley
Bismarck Herring	Harry Hermsen
Harry Blackstone	Lester Crawford
Mrs. Madison Parke	Maud Lambert
Myrtle Mirabeau	Lillian Lorraine
Hudson Rivers	Melville Stewart
Madison Parke	Eddie Foy
Sarah Parke	Edna Hunter
Charlie Gray	Osborne Searle
Lizzie	Josie Sadler
Timothy Cook	William Sellery
Warden Vokes	David Andrada
Charles Bigroll	Joseph C. Smith
Number 89	Leavitt James
Street Singers	Jeanette, Billy, and Grace Methven

There was so much vaudeville in Over the River that little of the original story of The Man from Mexico got a peep in anywhere. Yet it was The Man from Mexico, and Eddie Foy was he. His trip to Blackwell's Island for disturbing the peace on a grand old night furnished the comedian with good material, and his excellence was brought into relief because he was not on the stage all the time. Those moments in which he did appear were zestful, and Eddie Foy, with the sensational features which are sandwiched in, can afford an evening of unusual enjoyment to anybody.

Whether the music is original or not suggests itself as a question. There are certainly points of similarity which just escape perfect identicality between two songs in Over the River and two in a production seen here earlier in the season. There seems no way of attaching a stigma of plagiarism, but the Foy show had precedence in actual date of production. Over the River should have opened in New York in the Fall. Elsie Janis figured as the writer and composer of "For de Lawd's Sake, Play a Waltz," which was effective in Maud Lambert's hands. Lillian Lorraine had the cream of the musical numbers, for which there was no particular reason, for Miss Lorraine's strongest point is her personal beauty and not her vocal or terpsichorean attainments. The "Lock-Step, Two-Step Glide" is quite original and will be heard a great deal.

Monsieur Maurice and Mlle. Madeline d'Harville were on hand with their cabaret dance, and acquitted themselves with the glory they have already had at Shanley's and in Peggy. But what brought forth a storm of enthusiasm were the marvelous Millers, vaudeville recruits, but the finest contortionist dancers seen in the city. The much press-worked Methven Sisters finally sang, and Jeanette deserves mention amounting to featuring. Her voice is bird-like and she sang four and a half tones higher than Tetrazzini ascends at the Metropolitan. She emitted fourth magnitude—perhaps altitude is better—A's with an ease and sweetness that dumbfounds. The Berlin Madcaps were on a par with the rest. The chorus is pretty and lively. Maud Lambert pleases, as always. Josie Sadler had only one opportunity—her cabaret dance with Mr. Foy. That she received the biggest laugh of the evening must have recompensed her some for a part below her ability.

That Foy is not swamped under all the side attractions is a credit to him as a comedian. The piece is mounted with the lavishness and taste which is always associated with a Dillingham musical production.

IRVING PLACE—BRIGANTINO.

Operetta in one act. Book and music by A. Bela Laszky. Produced by Gustave Amberg on Jan. 2.

Brigantino	Albert Fritz
Marquise	Mella Mars

A varied bill was offered to the German theatregoers at the Irving Place Theatre on Jan. 2. Comedy, cabaret, farce and operetta all in turn played a more or less important part in the evening's entertainment, with Mella Mars as the heralded star of the occasion. A well-filled and thoroughly satisfied house was the result of this conglomeration of amusement.

The novelty of the evening was the last offering, a lyrical "bluette" or duet, for which Bela Laszky assumed the sole responsibility. The Brigand is built of musical comedy material, and one is thankful to Laszky that he has limited the story to a short one act, instead of stretching it into three, which would have proved an easy task for many of our write-to-order librettists. The music, pleasing and satisfactory, is so reminiscent that you hum it before the orchestra has completed its rendering of the melodies.

The little composition revealed Mella Mars at her best. Notwithstanding an ungainly crinoline dress, she cut a bewitching figure, and sang exquisitely the light music allotted to her. She was not as fortunate in her support, as Albert Fritz appeared to be in difficulty as the Brigand. His supposed tenor was an unsatisfactory baritone. With this handicap Mella Mars achieved a delightful personal success. Her repertoire of songs, following Der Einsiedler, received repeated encores, and several not programmed had to be added to satisfy the enthusiasm of her admirers.

A charming comedy with a real heart was revived in Der Einsiedler (The Hermit), by Benno Jacobson. The one-act piece was ably presented by Ernst Robert, Erich Ehrhardt-Platen, Lotte Diener, and Marie Serini. Drei Damenhüte (Three Bits of Millinery), by Franz Kallner, a farce in one act, was the other number offered. The action which began in the auditorium of the theatre before the rise of the curtain, took the audience unawares, and they did not recover from their confusion until the action of the piece had been transferred to the stage for some minutes. The cast as farceurs proved themselves adepts, playing the scenes with a snap that set the audience howling in their amused bewilderment at the rapid development of complications and their equally speedy untanglement. Otto Ottbert and Hedwig Richard proved the most amusing, the latter in a slavey character being excruciatingly funny. Splendid support was given by Clementine von Pothy, Felix

Mars, Lina Hänseler, Anni Forster, and Georg W. Pabst.

DER VERSCHWENDER.

Allegorical play in four acts and eight scenes, by Ferdinand Raimund. Revived by Gustav Amberg on Jan. 5.

Fee Cherlstane	Clementine von Pothy
Azur	Felix Marx
Julius von Flottwell	Otto Ottbert
Wolf	Ernst Robert
Valentin	Emil Berla
Rosa	Mathilde Cottrelly
Chevalier Dumont	Erich E. Platen
Herr von Pralling	Franz Jaelich
Herr von Helm	Louis Prätorius
Gründling	Heinrich Falk
Sockel	Christian Rub
Präsident von Klugheim	Adolf Heine
Amalie	Anni Förster
Baron Flitterstein	Georg W. Pabst
Ein Juwelier	Eugen Keller
Ein Holzweib	Georgine von Neuendorff
Liese	Lotte Diener
Michel	Kl. Hamburger
Hansel	Walter Mastman
Hiesel	Walter Punzel
Peppi	Julia Hamburger

Mathilde Cottrelly in continuance of her stock star engagement presented Der Verschwender (The Spendthrift) last week. The revival of Raimond's charming fairy play brought up memories of the past and recalled the long ago when Marie Geistinger delighted in the offering of this piece. Many gray-heads at the Irving Place, who had seen earlier presentations, vied with the first-timers in expressing their appreciation of the work.

The Spendthrift is an excellent example of the legendary nursery tale retold at every German fireside. The story of the nobleman living in luxury, and giving freely until his wealth has been squandered and he has been reduced to poverty; the fairy queen who, foreseeing his ruin, sends a beggar to follow the nobleman, continually begging alms of him and always storing away the bounty; his return after twenty years to find his butler the owner of the castle, and the final restoration of the money he so lavishly gave the beggar during his earlier years through the medium of the good fairy has delighted and enrapt many a childish heart.

Madame Cottrelly was interesting in a character part, and her vocal numbers were well received. Georgine von Neuendorff gave an excellent characterization of an eccentric comedy part that was well sustained. Otto Ottbert, in the title-part, scored signally. Emil Berla and Erich E. Platen also contributed creditable and interesting work.

Between the third and fourth acts Mella Mars gave five strikingly finished recitations, which won popular approval.

HUDSON—THE WORLD, THE FLESH AND THE TAILOR.

Play in four acts by Hartley Davis. Produced on Jan. 8 by the Actors' Society.

Hawkins	Alf Helton
Mrs. Briggs	Mrs. Harry J. Lane
Joe Briggs	William C. Chatterton
Amanda Horton	Abigail Marshall
Jennie Wrenn Cobb	Isabel Lee
Ellis C. Horton	John Harrington
Philip D'Arcy Barnes	Henry C. Mortimer
Henry Altman	John Henry Greene
Michael Grady	H. Ogden Crane
Marigold Montressor	Georgia Earle
Fifi Murphy	Sadie Handy

Only deepest admiration and gratitude can be felt for the production of The World, the Flesh and the Tailor. The worth of the play is for the managers to decide, and not for the press critics. The play is about a family from Back Home, which has made a financial success in New York. The husband has kept abreast of city life, while the wife has clung in an almost ridiculous way to the provincial things among which she grew up. A business crisis and a show girl threaten to break up the family, but the wife comes to her senses, changes her ways, and the man returns to his first love. There are some effective scenes, especially the meeting of the homely, conscientious wife and the coarse woman. The scene where the husband thwarts ruin by attempting suicide in the presence of his creditors is palpably theatrical, but is properly exciting.

Abigail Marshall accomplishes a complete transformation as the wife, and though the character is in the rough as the playwright finished it, the actress succeeds in giving a strong, convincing performance. Georgia Earle as the show girl was amusing and thoroughly heartless and vulgar, and received a good second in her maid, Fifi Murphy—an appellation to live up to—played by Sadie Handy. The performance moved with remarkable precision and ease. The movement of the society is one of real accomplishment and shows a spirit rare in theatricals.

HARRIS—THE TALKER.

Play in three acts, by Marion Fairfax. Produced by Henry B. Harris on Jan. 8.

Harry Lenox	Tully Marshall
Kate Lenox	Lillian Albertson
Ruth Lenox	Pauline Lord
Mr. Fells	Wilson Day
Maud Fells	Berta Donn
Leonidas Whinston	Malcolm Duncan
Jessie Smith	Isabelle Fenton
Elizabeth	Elaine Foster
John	Warren Munsell

The Talker was a lady of advanced ideas about female freedom—that undefined light of woman one hears about to "lead her own life." She didn't mean it all, really. She was quite satisfied, in her heart, to stay comfortably at home with her suburban husband when she wasn't reading papers to her club, but she talked, and talked, with the result that her young sister-in-law took the talk seriously, threw down a nice young man who wanted to marry her and ran off with a gilded scoundrel. Then the talker woke up.

It's a mighty human little play, with a real idea behind, and real people to work out the idea in human, logical shape. There are laughs in it, and tears, and a moral that the author prolongs the second act a little unnecessarily to enforce. But it hasn't at all the tiresomeness of a "play with a purpose." It just pictures a bit of life, and like any artistic picture of life there is truth in it. It steers clear of the good old theatricalism that some of its situations are usually decked out in, and the sister comes back home, not the repentant Magdalen the stage is used to, but the hardened, desperate woman that her life would have made her. If the public doesn't keep the play here a long time it will be because New York doesn't know good American drama.

Tully Marshall was the talker's husband and proved that he could handle a sympathetic, straight part as ably as he can cads and degenerates. His comedy was delightful, and his emotional work, if you can speak of a man's emotional work, the kind that gets at the tear-ducts. Malcolm Duncan did his one big scene splendidly and was effective whenever he appeared. Pauline Lord made the sister live, and that means a lot in the way of excellent acting and excellent avoidance of overacting. Lillian Albertson was best after she stopped "talking"—just as her part was. All the roles were well filled. If Wilson Day, Isabelle Fenton, and Elaine Foster aren't spoken of in detail, it's not because they don't deserve it.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The stock company performed Winston Churchill's The Crisis last week at the Academy of Music. Edward Nannery's performance of Judge Whipple was one of the best pieces of acting done so far by any of the organization. Theodore Friebus, Priscilla Knowles, Julian Noa, William Everts, and Angela McCaull handled their roles well. The scenery was entirely satisfactory. This week, David Belasco's Sweet Kitty Bellairs.

BIJOU.—The Wilton Lackaye Players will give a new play entitled The Right to Happiness at the Bijou Theatre to-morrow night. It is a free translation by F. C. Fay from a French play by Gustave Guiche and P. B. Chensi called Chacun-Sa-Vie, one of the more recent Comedie Française successes. Adelaide Keim will play the leading feminine role.

CENTURY.—To commemorate the one hundredth performance of The Garden of Allah at the Century Theatre, which occurs Jan. 12, Nahan Franko, musical director of the house, is planning a special concert, made up of numbers appropriate to the occasion.

GRAND OPERA HOUSE.—Edith Taliaferro was the attraction last week at Twenty-third Street, playing Kate Douglas Wiggins's success, Rebecca of Sunnybrook Farm. This week, Julian Eltinge is playing a return engagement in The Fascinating Widow.

HERALD SQUARE.—With the moving of The Million into the Herald Square on Monday, the prices of that theatre were reduced according to the policy already adopted by the manager, Henry W. Savage, with his production of Little Boy Blue at the Lyric. The seats for entire orchestra are a dollar and a half, and the balcony has 300 at a dollar and 300 at fifty cents. The highest price on Wednesday matinees is one dollar.

HUDSON.—Madame Simone will have as support in The Return from Jerusalem when she opens tonight at the Hudson, Arnold Daly for the role of the Gentile author, and Selene Johnson, Earle Browne, Charles Harbury, Geoffrey Stein, Ivy Troutman, Norman Thorp, Louise Rial, Helen Weathersby, Grace Halsey Mills, Charles Francis, and Wilfred Forster. Owen Johnson is responsible for the English version of the play.

MANHATTAN OPERA HOUSE.—The original company of The Gamblers is playing this week at the Manhattan Opera House. The cast includes Jane Cowl, Orme Caldara, Charles A. Stevenson, George Backus, George Wright, Jr., and Wallace Erskine.

METROPOLIS.—The Cecil Spooner Stock company offered Arizona during New Year's week. Rowden Hall and Cecil Spooner were the stars, and were admirably supported by the excellent company. The White Sister is being presented this week, and will be followed by The Princess of Patches.

NEW YORK.—Kitty Gordon's run in The Enchantress closes Saturday.

PROSPECT.—The Rose of the Rancho was the bill at the Prospect last week. Paul McAllister as Kearney and H. MacGregor as Lieutenant Larkin were particular favorites. Most of the cast were well suited to the roles they played, especially Sue Fisher and Irene Timmons. This week, The Heart of Maryland will be played by this company.

THIRTY-NINTH STREET.—Lewis Waller produced A Butterfly on the Wheel last night at the Thirty-ninth Street Theatre. Charles Frohman presented Marie Doro in the play previously in the season, but relinquished the rights to the drama on its non-success out of town. Mr. Waller's company is much the same as it was during the play's successful run in London. The strong scene of the play is when the heroine is grilled on the witness stand during her husband's suit for divorce. The title-role is entrusted to Madge Titheradge, who originated the character in London and who has been closely associated with the play in the public mind abroad. The other leading roles are also played by artists already experienced in their respective characters, including Olive Temple, Lorretta Welles, Eille Norwood, Charles Quartermaine, Lewis Broughton, Sidney Valentine, and Evelyn Beerbohm. The production has been staged by Lewis Waller himself.

WEST END.—Margaret Illington moved uptown from Daly's on Monday, and is playing this week in Kindling, Charles Kenyon's drama of the East Side, at the West End. Pinafore, with a star cast, was played at The West End Theatre last week, and De Wolf Hopper, R. E. Graham, Eugene Cowles, and Violet Gillette performed and sang excellently. George J. MacFarlane and Arthur Aldridge were also well received.

THE MIRROR ANNUAL.

Special Feature for Jan. 31.

As most of our readers are already informed, THE MIRROR for Jan 31 will be a special issue of eighty-four pages. Cuts of important plays of the year and of prominent men and women of the theatre will illustrate the magazine, the regular departments will be enlarged, and special features will be added. Among the contributors are Mary Mannering, Lew Fields, Joe Weber, and Billie Burke. Others will be announced later.

RUSSELL AND TEMPLETON.

Lillian Russell was the first star to affix her signature to a contract making her a member of the Weber and Fields Jubilee company, shortly to open at a Broadway playhouse. This interesting ceremony was performed in Miss Russell's apartment on Dec. 30. Miss Russell, who announces her coming marriage in May to Alexander P. Moore, publisher of the Pittsburgh *Leader*, seemed as elated over the signing of this contract as did her former employers.

Messrs. Weber and Fields late Thursday afternoon in the office of Mr. Fields, in the Broadway Theatre Building, signed a contract with Fay Templeton calling for her appearance in the coming Weber and Fields' Jubilee.

FANCHON THOMPSON SUES FIELDS.

Fanchon Thompson, who was announced in September as a special feature of Lew Fields's The Wife Hunters, has brought suit against Mr. Fields to recover $14,500 on the ground that she was engaged as prima donna of that musical offering, which had a run recently at the Herald Square Theatre.

She said she signed an agreement with the manager in July this year, under the terms of which she was to stay in The Wife Hunters. Her salary was to be $400 a week for the full season of 1911-12, she said, but after she had rehearsed six weeks and had paid $2,500 for costumes, Fields broke the contract on Oct. 30. As a result of this, she alleges, she lost the salary that would have been paid her, the money she had paid for costumes, and her chances of getting employment elsewhere this season.

MARC KLAW SAILS.

Marc Klaw, of Klaw and Erlanger, sailed Thursday on the North German Lloyd steamer the *Kronprinzessin Cecile*, going direct to Bremen, from which point he is going to Berlin and Vienna, returning by way of Paris and London. Mr. Klaw goes primarily to see about arranging a production of The Pink Lady in Berlin next Autumn, and for the possible production of Ben-Hur in both Germany and Austria. Incidentally he expects to see Mr. Lehar, the composer of The Count of Luxembourg, in Vienna, and consult with George Edwardes in London later about the American production, which is in the hands of Klaw and Erlanger. Mr. Klaw will probably return to New York early in February.

THE HERFORDS.

For the first time since she became a star, Viola Allen is to appear in an American play by an American author. The new work of Rachel Brethers is called The Herfords. Since first starring in Hall Caine's The Christian, an English drama, Miss Allen has appeared in The Palace of the King, a romance of Spain; The Hunchback, with English settings; The Eternal City, obviously Italian; The Toast of the Town, eighteenth century English; Irene Wycherly, modern English; The White Sister, Italian; The Lady of Coventry, early English, and the Shakespearean productions of Twelfth Night, Winter's Tale and Cymbeline.

DEATH OF GEORGE C. BONIFACE.

George C. Boniface, one of the oldest and most respected actors on the American stage, died Jan. 3 at his home in 151st Street from a short illness of pneumonia. He was seventy-nine years old. He was born in New York in 1832, and had been on the stage since 1851, when he began at the Falk Theatre, Baltimore. His theatrical record shows great activity. He has been prominent in the support of Booth, Forrest, Murdock, Cushman, Anderson, and Neilson. He appeared with Ethel Barrymore in 1900 in Mid-channel.

MARY SHAW SKETCH.

An Impressionistic Sketch of the Anti-Suffragists by Mary Shaw, was played on the afternoon of Jan. 5, at the Hotel Plaza. In the cast were Grace Filkins, Mary Shaw, Olive Oliver, Ariean Hackett, Roberta Droste, Jean Marcet, in the roles, respectively, of Mrs. Albright, Mrs. Grundy, Mrs. Pure-Driver, Mrs. Sweet, Mrs. Grouch, and Miss Needle.

White, N. Y. WILSON DAY TULLY MARSHALL ISABELLE FENTON

SCENE FROM THE TALKER

PERSONAL

MOROSCO.—Oliver Morosco, in launching Tully's The Bird of Paradise at Daly's Monday night, made his first production in New York city. He comes from California, where the cities of San Francisco and Los Angeles have had an influence on the theatrical developments in the East which has amounted almost to a power. Few outside the theatre know that those two cities have been producing centres of taste and advancement for a long period. They have given New York many of its ablest managers and actors, and they have "discovered" more new plays than any other two cities in the country. Of the men who have accomplished so much, no one has been more active than Oliver Morosco. His direction of the Burbank Theatre in Los Angeles covers many years, and it is doubtful that a finer stock organization has worked its way to success anywhere in the country than in that city, where stock work is given first magnitude by a theatre-loving public. Mr. Morosco's entry into the metropolitan producing field is welcome and worthy of staunch support.

HARDING.—One of the best pieces of high comedy acting seen in the city for some time is now being done by Lyn Harding at Maxine Elliott's Theatre. Mr. Harding is of large frame, and has, as Adam Lankester, a personality which we call "boyish," not because it denotes immaturity—the actor has been before the London public since 1890—but because it indicates the attractive presence usually associated with youth. It is hard to believe that a master of lightness, such as this newest English actor, has been most successful in London as a Shakespearean artist in the more sombre roles, such as the ghost in Hamlet. His impersonation of the villain in The Speckled Band in London last season made the success of the play, which ran for over six months. In 1903 Beerbohm Tree engaged him at His Majesty's in London, and after that he appeared in all the notable productions at that house for several years. His Bill Sykes in Oliver Twist was remarkable for its brute power and has probably never been surpassed on the English speaking stage. While the mother country can supply us with such rare artists as Lyn Harding, there is no reason why we should complain of the employment of Englishmen in our theatrical productions.

HOLLAND.—Surely after witnessing E. W. Holland's spirited performance in The Grain of Dust at the Criterion, no one would believe he ever knew what a broken arm was. He has been through two severe illnesses since New York last saw him, and the welcome he received indicated somewhat feebly the pleasure felt at his successful recovery. Edmund Milton Holland is now in his sixty-third year, and if he shows it at all it is not in his work, which has all the youth and humor of a much younger man. He quite successfully covers up the fact that the character he portrays had little on which to build. Mr. Holland's wide command of the accessories of the actor make each thing he attempts so entirely different from work he has done previously, that our affection for him is always seconded by keen interest.

FISHER.—There seem to be about a myriad varieties of charm, and each musical comedy star has something all her own to offer. Sallie Fisher is not only justified in having her name in black letters on the programme; she can put it into an electric sign any day she wants to, and every one will be glad. When she sings, one never sits uncomfortably in his seat, because he has perfect faith that she couldn't do anything she ought not to with her voice. When one enumerates her excellences, one wonders what more anybody could want in order to grace our boards. She is pretty, vivacious, sings unusually well, dresses well, knows how to act, never flags, never rubs the wrong way, and greater than anything else, she doesn't know what conceit is. Whatever else these qualifications do not cover, Miss Fisher will fill in with personality.

White, N. Y. LYN HARDING

LACKAYE.—Wilton Lackaye is making the experiment of running a stock company of players of the highest standing at the ill-fated Bijou Theatre. Whether he will lift the hoodoo which seems to have lodged on the house, has not been determined by his first offering, The Stranger.

BYRON.—A. S. Byron, appearing in Mr. Lackaye's support, is a robust comedian of considerable attainment in New York. As Theophilus Pinckney, a pickle manufacturer, he has many of the traits which made his audiences so friendly when he was playing Tubby Anderson in Brown of Harvard. Although he has played a considerable variety of parts, his chief successes have been in unctuous comedy.

MADAME NORDICA ON TOUR.

Beginning with a concert in Indianapolis Jan. 28, Madame Lillian Nordica will make a special tour in the Central West before she goes to Boston, where she will be heard in Wagnerian roles during the festival of music in February. Felix Weingartner, the famous German conductor, will direct the Symphony Orchestra for these appearances. Madame Nordica's route includes Lansing, Grand Rapids, Battle Creek and Saginaw, Mich., Fort Wayne, St. Louis and Bloomington, Ill., and Brooklyn, N. Y., later, when she will be the soloist with the Philharmonic. The entire trip will be made by the prima donna and her entourage in the private car "Isolde."

MRS. FISKE IN LADY PATRICIA.

Mrs. Fiske will appear at the Empire Theatre in February in Rudolf Besier's most recent comedy, Lady Patricia. The play is very bright and will give Mrs. Fiske a fine opportunity for high comedy-acting. The arrangement by which she plays in the drama was made by Harrison Grey Fiske with Charles Frohman, who controlled the American rights. The play had a most successful run at the Haymarket in London last season.

THE MATINEE GIRL

WATCHING The Grain of Dust and realizing how, novels and drama being of so different families, the book must bend to the play, I wondered how, were the late David Graham Phillips sitting in the same row, he would view these much made over children of his brain. Knowing the personal tastes and standings of the nervous, powerful realist, I concluded that one at least of the characters was as the novelist conceived her. This was his discarded fiancee, Josephine Burroughs, played by Pauline Neff. Miss Neff gives distinctly the impression of "class." She is of cameo-like brunette beauty, and plays with an authority that comes sometimes of experience, sometimes of talent yet untrained. Clara Morris told me of a discovery she had made while playing in repertoire in Washington six years ago. Unless memory has cut a caper by some trick of similar names, the young woman of the Phillips-Shipman drama is the girl of Clara Morris's flattering prophecies.

Lillian Russell, across the table, is as beautiful as, and more scintillant than, Lillian Russell across the footlights. Her own epigrams are cleverer than those allotted her by playwrights. Said she in the mellow comfort of the dining-room of her Chinese apartment on Eighty-ninth Street, near Riverside Drive:

"But I 'm not marrying a millionaire. I leave that to chorus girls." And, "I never wished I were a man. If I were I might have been President of the United States and earning half my salary."

"Always dressed for the first act," is Ben Johnson's description of a leading woman noted for her sartorial splendor.

May Irwin while on tour in She Knows Better Now was met by an interviewer who put the somewhat trite inquiry: "Do you like the stage?"

"I would," replied Miss Irwin, "only it does interfere with the kitchen work and the family mending."

The photograph on this page shows Miss Irwin pursuing her delicate household task without interruption.

Lillian Albertson's return to the stage, again as the histrionic wife of Tully Marshall, is a coincidence that provoked comment even from Marion Fairfax, who wrote their vehicle, The Talker.

"Isn't it funny," she said, when Mr. Marshall and Miss Albertson had withdrawn after taking a joint curtain call, "to see Lillian and my husband keeping house again?"

There being a rumor on the Rialto that Helen Ware, like Margaret Anglin, wanted to forswear emotional work for comedy, I asked her to deny this unbelievable tale. But she refused to deny it. Instead, she insisted upon confirming it.

"But why?" I asked this amazing young person, who within a few years has pushed to front rank among the half-dozen strong emotional actresses of the American stage.

"Because emotional work is physically exhausting and mentally depressing," she returned. "Because the emotional actress doesn't know where to stop once she undertakes anything. For instance, last month, wishing to reduce about five pounds I began a system of diet. I continued it until I had lost the five pounds, then went back to my old table habits. Did I stop growing thin? Not at all. I kept right on losing until I am minus eighteen pounds and still losing."

MAY IRWIN

At her domestic tasks

That pestiferous part of the public that talks during acts at the theatres, take warning. Mabel Taliaferro, who looks like one of the blue or pink angels from which the sunshine streams through a stained glass window of a church, will tolerate gossip while she herself is on the stage. She endures it with a resigned grace, a pensive air, and the slightest perpendicular line between the brows. But when the poetic little star is in front, and her sister is playing a scene, there is a breath-taking metamorphosis. On New Year's night the slim young star sat in the stage box watching with affectionate eyes every shade of her sister's performance in Rebecca of Sunnybrook Farm, and murmuring on hearing several hoarse notes:

"Poor darling! She has a cold."

Suddenly she leaned forward and tried to concentrate upon the action on the stage. She moved from one chair to another. But in vain. A flat-headed woman who sat next the box railing talked and talked and talked. Miss Taliferro looked at her. Again in vain. Suddenly she rose, walked to the railing and leaned over it until her fairy white-gloved hand nearly touched the unconscious head of the voluble one.

"Keep quiet," she commanded in her sweet treble, and returned to her seat.

Thereafter a dense silence veiled the neighborhood of the human parrot.

Which reminds me that both of these young stars have always heard from their mother the good acting motto, "Be human; not a parrot." While pouring tea at a New Year's day reception at Mr. Chamberlin Dodd's home near the Avenue, Miss Taliaferro listened quietly to a discussion as to whether the dramatic critic should not be abolished, and his race exterminated for the well-being of the stage and of society.

"There's one I shouldn't like to see abolished nor her race exterminated," she made demure protest.

"Who?" came in chorus from the black coated phalanx that surrounded the tea table so long as she presided.

"My mother," she answered. "If I hear she is in front I am more frightened than if I knew I was playing to a convention of critics from the four quarters of the United States. One night mother came to a town in New England to see me in one of my first performances of Polly of the Circus. I gave what I firmly believed to be an inspired performance. I could hear people weeping and could see the flutter of handkerchiefs, and for the first time I wasn't afraid of mother. I thought 'she can't fail to feel the power that has moved these people.'

"Mother came back after the last act. 'Well?' I asked. 'It wasn't well. It was ill,' she answered. 'You gave a dreadful performance.' 'But they laughed with me,' I insisted. 'Not with you: at you,' she returned. 'Anyway, they cried with me,' I vowed. 'Not with you; for you,' said mother."

While Mrs. Riggs (Mrs. Kate Douglas Wiggin) sits in judgment on the dramatization of her book, "Rebecca of Sunnybrook Farm," to which she once gave a scathing criticism, I wish she would bodily remove from it several words that have no more fitting place in that colloquial play than has a bovine intruder in a china shop. For instance, a woman who drops her "g's" and falls easily into slovenly speech is made to say that the neighbors "surmise" her past. Such a woman would not say "surmise." She would not even resort to the worn word "suspect." She would say "they suspicion me." Dear old Archie Boyd, as he stirs his tea, preparatory to drinking it from a saucer, would never talk of the "sediment" in the cup. He would discourse on "settlings."

THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR

FLORENCE REED

January 10.

FLORENCE REED, for the past two seasons seen as Anne Brown in Seven Days, and now leading woman with Julius Steger in The Master of the House.

JOSEPH SANTLEY, than whom we have no better juvenile actor in musical comedy, this season in the Fields production of The Never Homes. A drama of unusual ability.

HELENE LACKAYE, sister of Wilton and James, of the same name, and who is now playing Light in The Blue Bird.

January 11.

ELFIE FAY, the irrepressible soubrette, who has for a long time confined her talents exclusively to the vaudeville stage.

GEORGE PARSONS, who is this season playing George Russell in The Little Millionaire.

NELLIE BUTLER, recalled in many Hoyt and Frohman productions, and lately well-remembered in The Melting Pot.

THOMAS DIXON, JR., whose plays, The One Woman, The Clansman, and The Traitor, dramatized from his novels of the same names, have all been highly successful.

ALICE HEGAN RICE, the dramatization of whose novel, Mrs. Wiggs of the Cabbage Patch, has made a fortune for her.

GEORGE MAJORONI, who created Sugar in The Blue Bird, and who this season is playing Fire in the same piece.

GEORGE CLARKE, son of the late well-known actor of the same name, and who appeared at the New Theatre in The Thunderbolt.

January 12.

ANNIE RUSSELL, who starred in three plays last year, The Imposter, The Backsliders, and Gordon's Wife, but who has not appeared behind the footlights this season.

CHARLES RICHMAN, now doing the best work of his career in the leading role in Bought and Paid For.

MILTON SILLS, seen earlier in the season in The Rack, and more recently with Zeida Sears in Standing Pat.

LADY BANCROFT, the inimitable Marie Wilton of the Robertson period, and who long ago retired from the stage.

JACK LONDON, who once turned dramatist, and, with Lee Bascom, wrote the one-act play, The Great Interrogation, produced at the Alcazar Theatre, San Francisco, the Summer of 1905.

January 13.

HARRY CORSON CLARKE, lately starring on the Pacific Coast, and who, in company with Mrs. Clarke, Margaret Dale Owen, has now started upon a trip around the world.

SOPHIE TUCKER, well liked in vaudeville and musical comedy, now in Louisiana Lou, at the La Salle Theatre, Chicago.

ROBERT MCWADE, SR., the veteran character actor, lately with Cyril Scott in A Gentleman of Leisure.

January 14.

EVIE GREENE, the delightful English opera singer, recalled here in The Duchess of Dantzic, and for some time past a headliner in the London music halls.

ALFRED FISHER, this season in The Pink Lady, the company headed by Frank Daniels and Margaret Romaine.

KATE WOODS FISKE, for the past two seasons character woman of the Gotham Theatre stock, Brooklyn.

JEAN DE RESZKE, now teaching vocal culture in Paris, and whose glories at the Metropolitan Opera House will never be forgotten.

GEORGE SYLVESTER, now on tour as Sugar in The Blue Bird.

January 15.

ALEXANDER CARLISLE, the pretty English actress who played here in The Mollusc, and who has lately been acting in London with Cyril Maude in Papa.

BRUCE MCRAE, now in his third season under David Belasco's direction, and in his second year as leading man with Blanche Bates in Nobody's Widow.

RITA STANWOOD, seen for a long time in Richard Carle's support, and now playing her second season as Kathleen Llewellyn in Excuse Me.

FREDERICK TRUESDELL, who is doing most excellent work this season as leading man with Rose Stahl in Maggie Pepper.

MILTON SILLS

January 16.

FORBES ROBERTSON, now touring for a third season in The Passing of the Third Floor Back, at present playing on the Pacific Coast, his first visit to this part of the country in over twenty-five years.

ALICE FISCHER, who appears all too infrequently behind the footlights these days, her last appearance being with Edmund Breese in The Scarecrow, exactly a year ago.

WILFRED NORTH, for two seasons stage manager of the New Theatre, and seen on tour earlier this season in a similar capacity, in Don.

LOTTIE ALTER, long famous as a soubrette, but who now plays older parts, at present playing Mrs. Walter Temple in Excuse Me, her second season with this attraction.

GEORGE V. HOBART, who has written a number of plays and sketches in his time, a few of which have been The Military Maid, Sally in Our Alley, Peaches, Mrs. Wilson-Andrews, and the English version of Alma, Where Do You Live?

GORDON CRAIG, the artistically clever son of Ellen Terry, and who seeks to introduce a new school of scenic art in the theatre.

BILLY HALL, son of Laura Nelson Hall, and who has occasionally played youths' parts in his parent's stock companies.

JOHNSON BRISCOE.

EDITH CRANE.

Edith Crane, known in private life as Mrs. Tyrone Power, died on the afternoon of Jan. 3, at the private sanitarium of Celeste M. Manion, 356 West End Avenue. Miss Crane underwent a severe surgical operation for tumor on Dec. 31, from which she did not rally, owing to a weakened condition of the heart. Miss Crane's professional debut was in Augustin Daly's company, including Charles Wheatleigh, Henry Edwards, George Clarke, John Drew, Charles Lecierq, Ada Rehan, Mrs. G. H. Gilbert, and Adelaide Prince. She acted Marie in The School for Scandal on Jan. 20, 1891. She remained with the organization for three years, acting Celia in As You Like It, the Hon. Mrs. Daylester in The Cabinet Minister, and Orania Dangery in Nancy and Company, and many others. In 1894 she became a member for a short time of the old Lyceum Theatre company. She succeeded Virginia Harned in Trilby in the dramatization of the Du Maurier novel of that name, traveling throughout the United States and Australia in the play. Miss Crane was associated with Maurice Barrymore in Roaring Dick and Company in 1897-98, and with Sol Smith Russell in A Bachelor's Romance in 1898-99. She achieved one of the most distinguished successes of her career as Miladi in Edward H Sothern's production of The Three Musketeers.

She was married to Tyrone Power in October, 1898. She made a starring tour of Australia with her husband under the management of W. C. Williamson, appearing in Tess of the D'Ubervilles, The Three Musketeers, The Taming of the Shrew, Nadjesda and other plays. Mr. and Mrs. Power then appeared in London. In 1903 Miss Crane played with Henrietta Crosman in Sweet Kitty Bellairs, and in 1904-5 with Mrs. Leslie Carter in Adrea. Her last professional appearance was in the role of Auntie in The Servant in the House, while Mr. Power played Robert the Drainman with great success.

She had given much study and thought to the character of Lady Macbeth, and looked forward to appearing in that and other Shakespearean roles with her husband.

Besides her husband, Miss Crane leaves three sisters—Mrs. George Leonard, of New Rochelle; Mrs. Aaron Van De Bogart, of Lake Hill, N. Y., and Mrs. David Black, of Brooklyn. The funeral services were held at the home of Mrs. Black, in Brooklyn, at 1 o'clock on the afternoon of Jan 5.

Miss Crane held a distinguished place both on the stage and in society. Her sterling qualities as actress won her a place in the hearts of American playgoers, and as a woman and friend she leaves a host of those who are sincerely grieved at her death.

VIRGINIA DREW TRESCOTT.

Virginia Drew Trescott, wife of Melbourne MacDowell, died at the Flushing Hospital, Flushing, L. I., Sunday, Dec. 31, 1911, at 1.30 P.M., following an operation for appendicitis. She was born in Marshalltown, Ia., forty-one years ago. She spent much of her early life in Portland, Ore., where she was prominent socially as Virginia Drew Allen. After appearing as a young woman in amateur theatricals she finally became a professional actress. She was married to Mr. Trescott, a Western capitalist, who died several years ago. She acted with Lewis Morrison in San Francisco in her first important engagement in 1898. The play was Frederick the Great. Following a few years with Mr. Morrison, she became leading woman for Frederick Warde in 1901, when she scored heavily. In 1902 she was star of a dramatization of Ouida's novel, "Lord Strathmore." Miss Trescott was ill for some time after that, but in 1907 she resumed her stage work in a stock company in Kansas City, and there she met Mr. MacDowell, who owned the company. She appeared with great success during that season in the title-roles of Sardou's Cleopatra, La Tosca and Gismonda, and gave a powerful performance of Katusha Maslova in Tolstoi's Resurrection. In 1909 Miss Trescott wrote A Man of the People, which she and Mr. MacDowell played in vaudeville. It was during this year that they were married. Mrs. MacDowell suffered many illnesses in her life, and it was while playing with her husband in the sketch, The Final Lesson, that she retired from the stage. Mr. MacDowell gave up an engagement in the South during October to go to her sick bed at their home in Bayhurst Avenue, Queensboro Hill, Flushing. Mrs. MacDowell was removed to the hospital three weeks ago to undergo an operation for appendicitis, which she did not survive.

JOSEPH M. LEVEQUE.

In the death of Joseph M. Leveque, on Dec. 30, passed one of the most forceful champions of the stage. He had turned out many musical comedies, but few of his works were produced. Great Jupiter, The King Capital, The Swimming Girl and Mademoiselle Flirt are all from his pen, and he was striving for a New York hearing of his work at the time of his death. A native of Louisiana, Mr. Leveque took to writing even before he was out of college, and after ably filling many newspaper positions he launched *Harlequin*, a weekly devoted to the stage, art, literature and politics. It was while editor and owner of this publication that he was mentioned as a candidate for Governor of Louisiana, but he steadfastly refused to enter the campaign. Through *Harlequin* he was enabled to float the stock for the New Orleans *World*, a daily that flourished in 1907, until the panic brought failure. Following that reverse he was managing editor of the E. G. Lewis publications in St. Louis. Following his St. Louis engagement he was in New York most of the time.

JANE LAUREL MARRIED.

Jane Laurel Malcolm was given away by John Drew at her marriage to Robert Jordan, in the chancel of Grace church, on Jan. 4. The ceremony was performed at one o'clock by the Rev. Charles L. Slattery. Mr. and Mrs. Eben Jordan, father of the bridegroom, Mrs. Drew, Louise Drew, Ethel Barrymore and her husband, Russell Colt, and the best man, John D. Sturgis, of Boston, were among the guests present.

Mr. Jordan is the only son of Eben D. Jordan, one of the founders of the Boston Opera House, and a director of the Metropolitan Opera House. The bridegroom graduated from Harvard in 1906, and is associated with the Jordan-Marsh Company, of which his father is the head.

Mrs. Jordan is the daughter of William Hugh Malcolm. She has been identified for several years with Charles Frohman's companies and has appeared in Mrs. Leffingwell's Boots with Margaret Illington, with John Drew in Smith, and last played the part of Miss Roberts, the governess, in The Mollusc, with the late Kyrle Bellew.

Mr. and Mrs. Jordan have sailed for Europe, where they will make an extended wedding trip. Miss Laurel will not return to the stage.

MANAGERS DINE AT KNICKERBOCKER.

The eighth annual banquet of the Association of Theatrical Managers was held at the Hotel Knickerbocker on the night of Jan. 5. Charles Burnham was toastmaster, and the speakers were Robert Davis, Rennold Wolf, Oscar Hammerstein, Percy G. Williams, and Augustus Thomas. Among those present were Justice Mitchell L. Erlanger, Judge Isaac Franklin Russell, Judge Otto A. Rosalsky, Chief Magistrate William McAdoo, James B. Brady, John Brown, Rhinelander Waldo, and Joseph Johnson, Commissioners of Police and Fire; Joseph Brooks, Patrick J. Casey, Daniel Frohman, Abraham L. Erlanger, Douglas Fairbanks, William Harris, William and Arthur Hammerstein, Henry B. Harris, Sam H. Harris, Frank McKee, Frank Munsey, F. F. Proctor, George C. Tyler, Frank A. Vanderlip, Henry Rogers Winthrop, Joseph M. Weber, A. H. Woods, and J. Fred Zimmerman, Jr.

PLANS OF CHARLES FROHMAN.

The next set of Frohman productions will include Preserving Mr. Panmure, the newest of Sir Arthur Pinero comedies; The Doll Girl, a new Viennese operetta; The Perplexed Husband, Alfred Sutro's newest comedy on woman suffrage, and a new play of New York life by Porter Emerson Browne. Preserving Mr. Panmure, a comedy of situations, Mr. Frohman will produce without a star. It was originally produced by Mr. Frohman at the Comedy Theatre, London, with Marie Lohr and Arthur Playfair in the chief parts. The latest Viennese two-act musical piece that Mr. Frohman has imported from abroad is called One of Our Girls. This piece will have its premiere at a Broadway theatre.

NEW OFFICERS FOR STAGE CHILDREN'S FUND.

At the annual meeting of the Stage Children's Fund, held at the Hotel Astor Jan. 3, the following officers were elected for the year: Honorary president, Lee Shubert; president, Mrs. Millie Thorn; vice-presidents, Mrs. F. L. Neidlinger, Ida C. Nahm, Mrs. Sol Smith, Frances Starr, and Pauline Frederick; treasurer, Mrs. J. H. Van Tine; recording secretary, Mrs. N. L. Bunn, and corresponding secretary, Mrs. E. Dickman. During its existence of one year the membership of the Fund has increased from ten to over two hundred.

REVIEW OF TWO WORLDS CHANGES AGAIN.

The Current Literature Publishing Company relinquished the management of *Rundschau Zweiter Welten*, known by the English name of the *German Current Literature*, on Dec. 31. The periodical will again be controlled by its former owners, the Viereck Publishing Company, under the name of the *Review of Two Worlds*. The New York editor will be George Sylvester Viereck and the Berlin, Lewis Viereck, former member of the Reichstag. Dr. Edward J. Wheeler, editor-in-chief of *Current Literature*, will co-operate on the staff.

NEW PINERO PLAY.

The latest play written by Sir Arthur Wing Pinero will be called The Mind and Paint Girl. It will be produced at Charles Frohman's Duke of York's Theatre at the termination of the run of Peter Pan at that house. Marie Lohr has been selected for the title-role. The play deals with a phase of Bohemian and theatrical life.

GATTI-CASAZZA AND TOSCANINI TO REMAIN

Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House company, has announced that Guilio Gatti-Casazza, as general manager, and Arturo Toscanini, conductor, have been re-engaged for the seasons of 1912-13, 1913-14, 1914-15 by unanimous approval of the members of the board.

ANGLIN SUIT DROPPED.

The suit brought against Liebler and Company by Margaret Anglin was discontinued in Cleveland last week. The action was for over $1,000 in royalties, and was settled outside of court.

ORLENEFF HERE.

Paul Orleneff and his company of Russian players appeared last week for the first time in America, after an absence of five years, at the Garabaldi Theatre in a Russian translation of the first five scenes of Ibsen's Brand on Tuesday night, and the remaining four scenes the following night.

Orleneff has come to America this time especially for the purpose of presenting The Death of Paul I., by Marachkovsky, a play which is forbidden presentation in Russia. Besides Brand, he will later present, first, The Death of Paul I., and then, Hamlet, of which he is said to have a very different interpretation from that of any other actor, living or dead.

SAVAGE MAKES ANOTHER IMPROVEMENT.

Henry W. Savage instituted a new change last week whereby the practice of sending the first thirteen rows of orchestra seats to hotels for disposal at advanced prices will be discontinued. Hereafter at the Lyric and Herald Square, so long as Savage attractions run there, every alternate row will be given over to the hotel speculators, while the other rows will be available to resident patrons of the theatre at the box-office at the prices now in vogue at those houses, one dollar and a half. Mr. Savage in this way meets the demands of both the in-town and out-of-town theatregoers.

GARDNER LAMSON RECITAL.

Gardner Lamson gave his second recital in the Carnegie Lyceum on Jan. 9. His programme included numbers from Schubert, Haendel, Leoncavallo, Brahms, and Wagner, besides a group of English, Irish and Scotch songs. He was accompanied by Arthur Rosenstein. The third recital comes on Feb. 8.

NEW PLAY FOR MISS ALLEN.

Viola Allen began rehearsals last Thursday for her new play, The Herfords, by Rachel Crothers. Edwin Arden has been shifted from Madame Simone's support to be leading man for Miss Allen. The Lady of Coventry has been stored away in moth balls.

GOSSIP.

Comstock and Gest announce that they have completed arrangements for a Russian Ballet Carnival at the Manhattan Opera House for the week of March 4. The carnival will be given by Gertrude Hoffmann and the Imperial Russian Ballet Dancers, who are now on tour.

Oreste Vessella's band will be the attraction for the Hippodrome's Sunday night concert on the evening of Jan. 14. On this occasion Madame Lila Royer will be the soprano soloist.

A divorce was granted in Paris on Jan. 3 to Lina Cavalieri from Robert Winthrop Chanler, of New York.

Yvonne de Treville arrived Jan. 3 on the Red Star liner *Vaderland*. She will sing at Carnegie Hall on Jan. 14 and will make her appearance with the Boston Opera company the following night in Rigoletto. On Jan. 27 she will again sing at Carnegie Hall with the Russian Symphony Orchestra. Ten years ago Mlle. de Treville was prima donna with the Castle Square Opera company. She has been at the St. Petersburg Opera recently.

The company supporting May Irwin in her new play, She Knows Better Now, includes Arthur Byron, Hubert Wilke, W. D. Corbett, Henry Duggan, Hugh Jeffrey, Muriel Hope, Mary Taylor, and Florence Lindsey. Agnes L. Crimmins, the author of the piece, took Professor George Baker's course in dramatic composition in Radcliffe.

The benefit for the Society of Italian Immigrants at the Metropolitan Opera House, on the night of Dec. 23, reaped a profit of about $11,000.

Beatrice Herford entertained an appreciative audience on the afternoon of Jan 5, at the Lyceum. Her programme had four new monologues and an old one, In a Restaurant.

The Shuberts have sued Mary Mannering for $60,000 for breach of contract.

The representatives of the 133 theatres of New York city were given instructions by the Fire Commissioner last Friday as to the new standing room ordinance passed Jan. 1. A committee of managers was appointed to formulate particulars for carrying out the law.

Muriel Grace Walters danced before an enthusiastic audience Jan. 5 at the Republic.

Wedgwood Nowall, recently with Pinafore, was engaged last week to open to-morrow night as the leading man in Wilton Lackaye's production of The Right to Happiness, at the Bijou, this city.

An arrangement has been completed whereby Harry Scarboro joins the staff of the De Mille Company in the Forty-fifth Street Exchange Building. Mr. Scarboro will have charge of the musical and dramatic bookings, and his pleasing personality and keen business judgment should prove a valuable asset to the De Mille organization.

Mr. and Mrs. Mortimer Schiff, of Fifth Avenue, chaperoned a party at Little Boy Blue last Wednesday night.

Mrs. Julius McVicker's house in Stamford was entered recently by burglars, who made way with several valuables. Mrs. McVicker was not at home.

Henry Arthur Jones is at present on the road with Margaret Anglin helping superintend rehearsals of his new play, which has not as yet been named.

Making Good opened Jan. 8 in Baltimore under the management of William A. Brady.

THE N.Y. YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

Published every Wednesday in New York

Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON President
HAROLD W. CHAPMAN Sec'y and Treas.
LYMAN O. FISKE Manager

145 West Forty-fifth Street, New York
Telephone—Bryant 8360-8361
Registered Cable Address "Dramirror"

Chicago Office, Grand Opera House Annex
123 North Clark Street
Otis L. Colburn, Representative

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-Page, $35.00; Half-Page, $65.00; One Page, $125.00. Classified Rate on Request.

MISS GORDON'S AUSTRALIAN TRIP.

Kitty Gordon has completed arrangements with her manager, Joseph Gaites, whereby she will appear in Australia under her own management in The Enchantress for three months beginning July 1, the close of her Chicago engagement. Miss Gordon will be her own manager and producer. She will appear at the head of her own company in Melbourne, where she lived during the greater part of her girlhood and where her father, Captain James Gordon, is still an officer in the Royal Artillery, now stationed there. She will devote her entire vacation to an engagement in that city and Sydney. Mr. Gaites will loan her the scenery and costumes of his elaborate production and eleven of the principals of the company for the three months. Among those who will accompany her is Nellie McCoy, who made a highly successful co-starring tour of Australia with her sister, Bessie, some five years ago. The chorus and under-principals will be engaged in Australia upon Miss Gordon's arrival. Miss Gordon will resume her tour in this country on October 15 and will continue until February 1, 1913, when she will appear in a new play under Mr. Gaites's management. It has been written for her by Henri Bataille, the Parisian playwright.

GOING SOME.

Probably no trio of men associated with each other in business can show the aggregate mileage of the three who, under the leadership of Burton Holmes, have for fifteen years been co-workers in the establishment of the Burton Holmes Travelogues. Since Mr. Holmes began his career as professional traveler and lecturer he has tallied a mileage of over three-quarters of a million miles. Oscar Bennett Depue, who has operated Mr. Holmes's lanterns since his first semi-amateur efforts, nineteen years ago, and who has also been his almost constant fellow traveler, taking a majority of the motion pictures shown in the travelogues, has scarcely less miles to his credit. Louis Francis Brown, the business pilot, has upward of half a million miles—a total for the trio of something over two million miles.

WRIGHT LORIMER.

Wright Lorimer was forty-four years old at the time of his death. He was at work on a new play, three-fourths completed, called Daniel. He leaves besides his immediate family, two brothers, Harry L. Smith, of Dana, Mass., and Jesse Smith, of Stoughton, Mass., and a sister, Mrs. Georgianna Lusk, of Los Angeles. His stage work began at the old Dearborn Stock company in Chicago in 1897. These details are given to add to and correct the biographical sketch published in last week's MIRROR.

ARABIAN MUSIC AT THE CENTURY.

Nahan Franko, director of the Century Theatre orchestra, has developed three compositions based on themes in the Moorish music played by the Arabs on the ghambreen and Oriental horns in the dance hall scene of The Garden of Allah. The first of these was played on Jan. 1 during the entr' acte in the foyer of the Century Theatre.

☞ Offers invited. Katherine Rober, care MIRROR.

FREDERICK BORNEMAN

Frederick Borneman, an old-time opera singer, was struck by a northbound Third Avenue car at One Hundred and Eighth Street at 2.30 a.m. Dec. 27, and died four hours later in Harlem Hospital. Borneman was born in Leipsic, seventy-eight years ago, and started life as a pianotuner, and later sang bass roles in light opera in Germany. In 1876 he came to America in a German opera company, and later he made a concert tour of the country. He was associated with the John McCaull Opera company, and made his debut in New York at the Standard Theatre in Balfe's Satanella on May 10, 1883. His role was Arimanes, his Satanic majesty, and notices spoke of the great sonority of his large bass voice, but said as an actor that he was lacking in finish. Later he sang in Zenobia, at the same house, but seems to have passed from the New York public before McCaull staked everything on the Casino, and won out by a brilliant premiere of The Pirates of Penzance. Borneman joined the Spanish Fort Opera company in New Orleans, and when it was stranded he and his wife fitted out a caravan and traversed Louisiana in the double role of pianotuner and concert singer. In time they arrived in San Francisco, bought a ranch and sang for a year at the Tivoli in grand opera. Mrs. Borneman died in a sanitarium in the city, and her husband came back to New York. Here he attempted to open a school of acting and opera technique, but lost all his money in the venture, and returned to his old trade of tuning pianos. Five years ago he directed a musical entertainment for a German Saengerbund in Mount Vernon, and soon built up a good practice of arranging musical plays for German societies in the city and in Westchester. Three years ago he was soloist at St. Thomas's Catholic Church at One Hundred and Eighth Street and St. Nicholas Avenue, and at the time of his death was in St. Paul's choir at One Hundred and Seventeenth Street and Park Avenue. On the night of his fatal accident he had been in charge of a children's entertainment in New Rochelle. He lived at One Hundred and Twentieth Street. The German Maennerchor of New Rochelle had charge of his funeral.

ARTHUR F. GRIFFITH.

Arthur F. Griffith, of Milford, Ind., a lightning calculator of international fame, known in vaudeville as The Marvelous Griffith, was found dead of apoplexy in his bed at the Nelson Hotel, in Springfield, Mass., on Dec. 25, by his manager, E. K. Nadel. Mr. Griffith was born in Milford in 1880. At an early age he demonstrated marked ability along mathematical lines. His parents were unable to give him more than seven years of education in the public schools, and at the age of thirteen he took employment in an office in his native town. After six years his proficiency in mathematics attracted the attention of a professor at Indiana University. When he was asked to appear before an examining board of the mathematical faculty at the university, the board members were astounded by the remarkable facility with which he handled the most difficult problems. After a convention of the American Society of Scientific Investigation, held in Boston in 1899, Griffith began his professional career. He made many appearances on the vaudeville stage, both in this country and in Europe, and passed many tests of his peculiar powers by professors of mathematics and psychology. His greatest achievement is said to have been the solving in ten seconds of a problem which caused an Indiana professor to work for eight hours before arriving at the right answer. In February, 1910, a number of professors and tutors at Harvard University examined him. After he had solved all the problems they asked him, in record time, he gave them one: "If on that Easter birthday the population of Boston were 60 per cent. more than the sum of all the numbers from 14,107 to the next prime number above, and they should all celebrate my birthday by giving me as many Easter eggs at 41 cents a dozen, what would be the compound interest on the money at 3 per cent. from that day until the next time my birthday falls on Easter Sunday?"

GRIER—TROSTER.

Mellette Troster, of The Henpecks company, was married on Dec. 31 to Thomas Grier, a wealthy resident of Kansas City. Mrs. Grier has been on the stage only a short time, and has attracted much attention for her beauty.

WILCOX—PICKERT.

Blanche Pickert, youngest daughter of Willie Pickert, manager of the Four Pickerts Repertoire company, was married on Dec. 27 to Erlan H. Wilcox, musical director, at Raleigh, N. C.

DIVORCE FOR MRS. ERLANGER.

An interlocutory decree of divorce was granted to Adelaide Louise Erlanger from Abraham Erlanger, the theatrical manager, in the Supreme Court on Dec. 23.

ACKNOWLEDGMENTS.

THE MIRROR acknowledges holiday messages from Maggie Breyer, Laura Sedgwick Collins, Marie Taylor, Hattie Carmontelle.

VAUDEVILLE BILLS.

Alhambra.—Robert T. Haines and company, Nellie Nichols, Trovato, Goldberg, Charles Ahearn Troupe, McConnell and Simpson, Phina and Picks, Tanakas.

Bronx.—Romance of Underworld, Marquard and Kent, May Tully and company, John and Mae Burke, Lester Mahoney Brothers and Daisy, James H. Cullen, De Lisle.

Bushwick.—Harry Tighe and company, Lillian Shaw, The Hold Up, Four Huntings, Jimmie Lucas, Kaufman Sisters, Marimba Band, the Kemps, Herbert's Dogs.

Colonial.—California, Drew, Barrymore and company, Yorke and Adams, Shirley and Kessler, Will Rogers, Willie Weston, Six Musical Cuttys, Seven Piechianas.

Fifth Avenue.—Sophie Brandt, Joe Welch, Harry Fox and Millership Sisters, Bell Family, Eddie Leonard and Mabel Russell, Al. and Fanny Stedman, La Toy Brothers, Elder and Elder, Sibley and Sibley.

Hammerstein's.—Edmund Breese and company, Lydia Barry, Cliff Gordon, After Dark in Chinatown, Laura Guerite, McKay and Cantwell, Sambo Girls, Joe Jackson, Haydn, Gordon and Haydn, Those Two French Girls, Ed. Morton, Elsie Kramer Trio.

Orpheum.—George Lashwood, Belle Blanche, Dinkelspiel's Christmas, Rossow Midgets, Moore and Haager, Adair and Dahn.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Adams, Alice, Flo Adler, Lucille Armstrong, Leonora Annino, Muriel Aldrich, Faith Avery, Bryan, Kathryn, Mrs. Percy Bacon, Marion Barney, Mrs. Agnes Bruce, Mrs. Harold Blake, Louise Brownell, Gertrude Berkeley, Louise Burton, Mae Beban, Lillian Boyer, Marion Benson, Kathleen Burnison, Carrie Behr, Lillian Bowen, Adele Blood, Clare Bertrand, Marion Bradbury.

Claire, Alberta, Mrs. John J. Corr, Miss Corlane, Ida Conquest, Faye Cusick, Marion Cockburn, Frances Comstock, Mrs. Lawrence Coover, M. A. Carpenter, Coralie Clifton, M. Couerdale, Fay E. Cass, Lillian Crosman, Helen Conant, Phyllis Carrington.

Dasmar, Agnes, Anna Day, Katherine De Barry, Belle D'Arcy, Evelyn Desmond, Ernestine De Marlow, Ann Davis, Ruth Davis, Lydia Dickson.

Eaton, Ollie, Paula Edwardes, Mildred Elaine, Mrs. Enright, Ann Eglesten, Hope Ellsley.

Friend, Caroline Frances French, Oliver D. Filley, Arline Frederick, B. Franklin, Wilhelmina Francis, Mabel Florence, Mrs. Formerly, Lleia Frost, Ethel Fowler, Helena Frederick, Helen Freeman, Kitty Fitzgerald, Beth Franklin.

Gebhardt, Marie, Florence Gribbon, Belle Glyndon, G. Greville, Franklyn Gale, Blythe Gilbert, E. G. Gregory, Mayne Gehan, Lotta Gale.

Holmes, Helen, Lisa Hegeman, H. Hendricks, Beatrice Harris, Billie Holbert, Mrs. F. Howard, Beatrice Hale, Blanche Holt, Mrs. B. Honig, Florence Huntington, Anna Hollinger, Marie Howe, Eleanor Hicks, Caroline Harris, Nellie Holland, Taylor Holmes, Nellie Hagreen.

Innes, Mary, Emma Ince.

Keen, Mattie, Lucy Kwitcheff, Dorothy Kendal, Louise Kent, Hazel Kirk, Rose King, Sandra Kirwin, Lydia Knott.

Locke, Corriane, Flo Lorraine, Amy Lee, Nellie Lindroth, Margaret Lotus, Edith Lammert, Mary Lewis, Florence Leizarde, Clarice Lawrence, Caroline Loche, Morgie Lytton.

Murray, Elise, Marjorie Mack, Trixie Moore, Agnes Mapes, Julia Morton, Helen B. Morgan, Eliza Mason, Hattie Marshall, Virginia Milton, Edith Millward, Jane May, Mrs. H. L. Middleton, Frances Murphy, Caroline Morrison, Thais Magrane, Katherine McDonald, J. E. McLellern, Newcombe, Caroline, Beatrice Nicholas, Marie Nashow.

Oliver, Edna, Florence Ockerman.

Parlow, Kathleen, Isis Pomeroy, Mrs. Hope Polhill, Sarah Padden, Jackiva Pullman, Corinne Pendleton, Marie Pert, Ray Purcell.

Russell, Nellie, Dorothy Raynol, Louise Randolph, Emily Rigl, Jennie Rapel, Isabel Rea, Harriet Ross, Mildred Rogers, Mme. Rollo, Mabel Reed.

Sanford, Louise, Kate Shay, Sylvia Starr, Hazel Sanger, Annie Sutherland, C. G. Southwick, Mabel Seeliz, Zelda Sears, Florence Smythe, Anna Stoddard, Sarah Summer, Gussie Schaefer, Vaugh Sargeant, Julia Sanderson.

Tisdale, Alice, Gail Truitt, Ella Tavolato, Clara Throop, Miss Tower, Lovell A. Taylor, Vincent, Kathryn.

Washington, Claire, Margaret Wynne, Olivette Wayne, Julie Wilkie, Alice Warren, Mabel Wright, Florence Williams, Jean Woodruff, Jane Wheatley, Margaret Wycherly, Helen Wallace, Marie Wynne, Annabelle Whitford.

MEN.

Allen, Chas. G., Wayne Arey, Ainsworth Arnold, Les Arthurs, Walter Allen, Robt. L. Allen, Gus Arthur, Edward Akies, Geo. Arville.

Barton, Elmer, Kirk Brown, Mr. Bostwick, Curtis Benton, L. Bane, Lawrence Brooke, Stanley Bedwell, Reginald Barlow, Theodore L. Bradley, D. Stanley Brown, Herbert Brown, Harry Beresford, Ed. D. Baker, Joseph Baumeister, Ralph Beals, Al. Beecherich, Fred P. Barry, Victor Benoit, J. R. Brown, W. M. Brown, Frank Byron.

Clinton, J. W., Will Caufield, E. J. Caldwell, F. Callahan, Wm. D. Chadina, Geo. D. Clark, J. E. Cline, Harry Cowan, Chas. Compton, Jack Chapman, J. J. Cluxton, L. S. Carpenter, Thomas Corchrane, Geo. Clennett, Richard F. Carlyle, Walter Clurton, Carroll E. Cluess, Chas. W. Clurton.

Donalds, S. N., Harry Dodd, Edwin De Coucy, Kenneth Davenport, Frederick Duff, Alfred L. Dolson, John Doherty, Chas. Duncan, Chester De Vonde, Guy Durrell, Arthur Dunn, Oscar Dowon, John A. Dewey, Paul G. Decker, Al. Davis, John Dudley, Herbert Denton.

Eaton, Elwyn C. L. Erickson, Andrew Enslen, Ed. Evans.

Frank, Morris, Harrison Ford, C. O. Farrington, Edward Foley, B. Fay, Jas. F. Fulton, J. M. Fedris.

Gillies, John T., H. J. Ginn, Geo. Grandin, F. C. Grandin, C. G. Gilmaine, Mr. Gibson, Geo. Greshoff, Adolph Gebhardt, Olive D. Grant, Harrison, John, Louis Hollbauer, Dickie Holmes, Ralph Harlan, Joe Hill, Edwin Hodge, Wm. Hardy, F. F. Hatch, John Huffman, Robt. Harrison, Jack Hartford, W. S. Haley, Warren L. Hill, Arthur Hull, Alfred House, Harry Hyde, Harry Hilliard, Wm. Herman, A. Herne, L. Howe.

James, Leavitt, Bruce Johnson.

Kennedy, John J., Harry S. Kent, Frank Keenan, Frank Kilday, Otto Kruger, Cecil Kirke, Arthur A. Klein.

Lothian, Robert, Jas. Lawson, Dave Lewis, Sidney Lord, Bert M. Lytell, Lloyd Lahine, Mitchell Lewis, Cecil Lauren, J. Landier, D. P. Leary, Wm. Lennox, Albert Lewis, Allen Lewis, Eddie Lloyd, Wilfred Lytell, Geo. Loding, John London, Samuel Lewis.

Mackie, John E. C. C. Mitchell, Chas. A. Martin, Fred B. Manatt, Lawrence Marbelle, Ed. Myers, Davis Manning, Lee Murkins, Maxfield Morse, James W. Mullen, Ralph Marthy, Edward Mackay, C. W. Mummell, Eugene Moore, Harry L. Middleton, John McKee, Wm. Macauley, Carl McCullaugh, Frank D. McEntee, Gilbert McDermott, Thomas MacLarnie, Al. McGarry, Myles McCarthy, Bartley McCullum, John McSweeney.

Norval, James, Bobby Newcombe.

Owens, Wm. B., Geo. Overy, Malcolm Owen.

Plummer, W. P., C. G. Perley, A. J. Poulton, G. Pring, Michael Padden, Eugene Powers, Edward Pollock, John E. Palmer.

Quinn, Phillip.

Reed, Eugene, Earl Redding, Ralph Rollins, Harry A. Rung, Cyril Raymond, Bernardo Ruffino, Edward Raferm, John W. Rankin, C. J. Ryan, E. J. Ratcliffe, Edw. A. Ratech, Harry Redding, Clarence J. Russell, W. Robyns, Andy Rice, Geo. C. Robinson, Jessalind Rodgers, Arthur Roe, J. E. Rieser, N. E. Rensselier, H. H. Richards.

Somas, Geo., C. Eugene Stockdale, Frank Standley, Chas. Shay, Fred'k Sosears, Geo. Sylvester, J. F. Shelby, Harry A. Speer, Fred Shaw, Alan Stanchfield, Robert Sherwood, Thomas Swen, R. C. Station, John R. Sumner, Joseph John Sperling, James Sullivan, Max L. Schrader, F. P. Sagerson, Chas. L. Seabrooke, Alfred Sidwell, W. E. Shay.

Taylor, T. T., Wilton Taylor, Harry O. Taylor, A. M. Thayer, Louis Troxler, E. E. Tromdale, Wm. H. Turner, John Thorn, W. L. Thorne, Lovell A. Taylor.

Ubner, Geo.

Vincent, H., Louis Venturini, G. W. Vance, Harold Vosburgh.

Whitcomb, Carl, Eugene Weber, Chas. Wellesley, Jack Wilson, Wm. Warmington, J. Irving White, Ted Weller, Edward Wilson, Fred Webber, Geo. Wendell, Walter B. Woodall, Victor Worcke, Harry Wilkinson, Will Wainwright, Herbert H. Winslow, Wm. Wagner, Fred Wilson, Henry Wenman, Henry Warwick.

CURRENT AMUSEMENTS

Week ending Jan. 13.

ACADEMY OF MUSIC—Stock co. in Sweet Kitty Bellairs—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Raymond Hitchcock in The Red Widow—10th week—77 to 84 times.
BELASCO—David Warfield in The Return of Peter Grimm—13th week—90 to 106 times.
BIJOU—Wilton Lackaye in The Stranger—4th week—23 to 26 times; The Right to Happiness—4 times.
BROADWAY—The Wedding Trip—3d week—18 to 25 times.
BRONX—Vaudeville.
CASINO—Closed Jan. 6.
CENTURY—The Garden of Allah—12th week—95 to 102 times.
COLONIAL—Vaudeville.
COLUMBIA—Big Beauty Show.
COMEDY—Bunty Pulls the Strings—14th week—119 to 127 times.
CRITERION—James K. Hackett in The Grain of Dust—2d week—9 to 16 times.
DALY'S—The Bird of Paradise—1st week—1 to 8 times.
EMPIRE—Ethel Barrymore in The Witness for the Defense—8th week—40 to 47 times.
FULTON—William Collier in Take My Advice—7th week—49 to 56 times.
GAIETY—Elsie Ferguson in The First Lady in the Land—6th week—43 to 50 times.
GARRICK—William H. Crane in The Senator Keeps House—7th week—32 to 39 times; A Fool of Fortune—1 time.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—16th week—121 to 128 times.
GLOBE—Eddie Foy in Over the River—1st week—1 to 8 times.
GRAND OPERA HOUSE—Julian Eltinge in The Fascinating Widow—65 times, plus 3 times.
HARRIS—The Talker—1st week—1 to 8 times.
HERALD SQUARE—The Million—61 times, plus 1st week—1 to 8 times.
HIPPODROME—Around the World—19th week.
HUDSON—Mme. Simone in The Return from Jerusalem—6 times.
HURTIG AND SEAMON'S—Rose Sydell's London Belles.
IRVING PLACE—Der Verschwender—3d time; Die Frau Gretl—1 time; Die Nacherin—1 time; Haben Sie Nichts Zu Verzollen?—4 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—3d week—18 to 25 times.
LIBERTY—Modest Susanne—2d week—9 to 16 times.
LYCEUM—Mme. Nazimova in The Marionettes—6th week—42 to 49 times.
LYRIC—Little Boy Blue—7th week—53 to 60 times.
MANHATTAN OPERA HOUSE—The Gamblers—206 times, plus 3 times.
MAXINE ELLIOTT'S—Grace George in Just to Get Married—3d week—10 to 17 times.
METROPOLIS—Cecil Spooner Stock co. in The White Sister—64 times, plus 10 times.
METROPOLITAN—Grand opera co. in repertory—9th week.
MINER'S BOWERY—Lady Buccaneers Burlesquers.
MINER'S BRONX—Jardin de Paris Girls.
MINER'S EIGHTH AVENUE—Imperial Burlesquers.
MURRAY HILL—College Girls Burlesquers.
NEW AMSTERDAM—Ben-Hur—3d week—30 to 37 times.
NEW YORK—Kitty Gordon in The Enchantress—13th week—91 to 98 times.
OLYMPIC—Crackerjack Burlesquers.
PARK—The Quaker Girl—12th week—93 to 100 times.
PLAYHOUSE—Bought and Paid For—16th week—127 to 135 times.
PROSPECT—Stock co. in The Heart of Maryland—10 times.
REPUBLIC—The Woman—17th week—133 to 140 times.
THIRTY-NINTH STREET—Commencing Jan. 9—A Butterfly on the Wheel.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—17th week—134 to 141 times.
WEST END—Margaret Illington in Kindling—42 times, plus 8 times.
WINTER GARDEN—Gaby Deslys in Vera Violetta—8th week.

Gossip of the Town

Paul Byron, recently juvenile with Annie Russell, is playing the part of Al. Rivers in William A. Brady's production of Over Night.

Mrs. Tom Thumb made a holiday call at the White House, accompanied by Baron Magri and Count Primo Magri, when she was received by President Taft.

Delia Fox is reported out of danger. She recently underwent an operation for appendicitis.

Lydia Lopoukowa received judgment for $374.50, unpaid salary, against Max Rabinoff in the Municipal Court on Dec. 28. Joseph Mandelkern, her manager, at the same time got $130.

Lewis Waller, Mary Mannering and other actors in The Garden of Allah presented a gold and silver loving cup to George Tyler on Dec. 28. In the list of donors engraved on the cup were Robert Hichens and Mary Anderson de Navarro.

Marie V. Fitzgerald, president of the Fair Play Agency Brokerage, has gone to Atlantic City for a little recreation from her strenuous labors as play broker, art critic and playwright.

The entertainment in memory of William Makepeace Thackeray will be given at the Sixty-ninth Regiment Armory on Jan. 30 and 31.

Baroness Blanc has announced her engagement to Albert Lundhelm, an importer of New York and Stockholm. Since the time when she was Elizabeth Nicholson she has been married to Alfred Lawrence Riegel, a Philadelphia society man; Baron Blanc, first secretary to the French Legation at Washington; Shirley Underdonk, and Leeds Vaughan Waters.

Oscar Hammerstein will produce in his London opera house Flonn and Tera, with music by F. Learmont Drysdale and libretto by the Duke of Argyll. As the Duke is the nephew of King George, this will probably attract royal patronage to the house.

Harry L. Gillespie, of Orange, N. J., the husband of Christie MacDonald, has recently been in the bankruptcy court. As a result, he is paying twenty-five cents to each of his creditors, including florists, confectioners, hotels, restaurants, and taxicab owners.

Lillian Russell has announced her engagement to Alexander P. Moore, publisher of the Pittsburgh *Leader*. She has been previously married to Harry Braham, musical director of the Edward E. Rice Pinafore company; Edward Solomon, leader of the Casino Theatre orchestra, and John Chatterton, a tenor known as Giovanni Perugini. Mr. Moore's former wife, now residing in Baltimore, was Lucille Wright, sister of Captain Wright, of the U. S. Secret Service.

"Do's for the New Year" is the caption of a set of New Year's resolutions which Raymond Hitchcock distributed to the members of his company at a dinner he gave them at the Astor Theatre between the New Year's matinee and evening performance of The Red Widow on Jan. 1. George M. Cohan and Sam H. Harris were among the special guests.

R. E. Johnston announced recently that Adelaide Genee, the Danish dancer, who left America last Spring with the intention of never dancing here again, will return next season under his management. Her tour will cover the United States and Canada. She will be accompanied by an orchestra and will carry her own scenery and lighting effects.

Mr. and Mrs. Donald Brian gave a beefsteak supper at Reisenweber's on the night of Dec. 21 after the theatre. The unfinished beefsteak garret was used, with pine boxes for tables. Among the guests were Mr. and Mrs. John Drew, Mr. and Mrs. Chauncey Olcott, James Taylor, Mr. and Mrs. Clifton Crawford, Mr. and Mrs. Frederick E. Wadsworth (Mary Mannering), Mr. and Mrs. William H. Duval, Lewis Waller, Mr. and Mrs. Frank Mills (Helen Macbeth), Mr. and Mrs. Russell G. Colt (Ethel Barrymore), Robert Dewey, Paul Kester, Mr. and Mrs. Harry George, and Horace Sievens.

Alphonse Fabre, of The Garden of Allah company, received word by cable from France lately that he is the father of a nine-pound boy. He immediately obtained leave of absence from the company and engaged passage on the French Line steamer *Caroline* to visit his family.

Daphne Glenn, who originated the part of the Princess in the American production of The Quaker Girl, now running at the Park Theatre, having terminated her ten weeks' contract, has gone back to England. She has been succeeded in the part by Natalie Alt, recently in The Fascinating Widow.

Mrs. M. Fallon Soutar, an English actress, known on the stage as May Hobson, arrived in New York on the *Celtic*, for the holidays. Her husband is playing in Peggy.

The prisoners of the county jail and Western Penitentiary in Pittsburgh celebrated New Year's by a vaudeville entertainment presented by talented inmates. They even painted the scenery for the sketches.

Half Way to Paris closed in Philadelphia on Dec. 22. The company of thirty-seven was stranded, but finally enough money was obtained to send them to New York.

One of the largest theatre parties of the season was given in the Lyric Theatre last week when Mrs. John C. Livingston, of West Fifty-seventh Street, entertained ninety school girl friends of her daughter.

Frederic Thompson is ill with nephritis in New York.

Lillian Graham, who was last seen here in The Red Rose, announces that her professional name is hereafter to be Lysa Graham. This is done so that she will not be confused with another woman by the same name, better known off the stage than on.

The Stage Children's Fund Association entertained the stage children at the Thirty-ninth Street Theatre on the night of Dec. 31 with a banquet and a distribution of useful presents. Each child, at the request of the committee, stated in writing a preference for some useful article, and, as far as possible, the wishes were gratified. The following programme was arranged: Opening prayer, address by William A. Brady, Fairy Dance by fifty children, under the direction of Madame Menzilli; "The Star-Spangled Banner," solo, by Irene Marcellus; song and dance, Evelyn Bennet; illustrated song, Betty Baker; character song, Vera Franklyn; toe dance, Florence Burns; coon shouters, Irene Brown and Helen McArdle; dialogue and dance, Orville Smith and Robert Smith; "The Garden of My Heart," song, by Helen Sheedy; song and dance, Gladys Smith; recitation, Dorothy Wolfe; character song, Doreen Wilkin; song and dance, Zena Kief, and specialties by Millard Harris, Gracie Norman, and Hazel Dudley. The officers of the fund are: President, Mrs. Millie Thorn; honorary vice-president, Lee Shubert; vice-presidents, Mrs. S. Ludlow Neidlinger, Ida C. Nahm and Mrs. Sol Smith; treasurer, Mrs. J. H. Van Tine, and secretary, Mrs. Nannie Lewald Bunn.

Madame Nordica gave a party to Baron and Baroness de Meyer, of London, at the St. Regis on the afternoon of Dec. 28. M. Maurice was among those who furnished entertainment.

Francis Wilson gave a big party to his company in Detroit on Christmas night. The Deep Purple cast participated in the affair.

Dr. Orville Owen, of Detroit, is back from England and says he has discovered the secret receptacle in the River Wye, in England, which will prove beyond a doubt that Bacon wrote Shakespeare's plays.

Hattie Carmontelle is playing opposite Harry Beresford in In Old New York on the Orpheum Vaudeville Circuit.

An entertainment and ball were given on Jan. 6 at the Grand Central Palace, Lexington Avenue and Forty-sixth Street, for the benefit of the Mount Moriah Hospital, the institution which does notable work on the East Side. Signorina M. Galliana, mezzo soprano at La Scala, Milan; Paul Jelinek, the pianist, and Dorothy Edwards, contralto, were among the assisting artists.

Anatol Friedland, composer of The Wife Hunters, and numerous song successes, has signed with Jerome H. Remick and Company, and will hereafter write exclusively for them.

The will of Henry Guy Carleton, who died in Hot Springs, Ark., on Dec. 10, 1910, was filed at the Surrogate's office on Jan. 3. His estate was left to John Cleveland Osgood.

Mrs. William Collier, who has been playing with her husband in Take My Advice, at the Fulton, was taken ill last Wednesday, and it was feared that an operation for appendicitis might be necessary. Mrs. Collier has recovered sufficiently, however, to have the operation deferred. Regina Connelli assumed Mrs. Collier's role during her illness.

Burton Holmes will lecture at Carnegie Hall on five consecutive Sunday evenings, at 8.30, beginning Jan. 14, and on each of the following Monday afternoons at 3. The subjects of his travelogues this year are: Glimpses of Spain and Portugal; The Cruise to South America; The American Paris, Buenos Aires; Over the Andes, Argentina to Chile, and Rio de Janeiro. The lectures are illustrated with new views obtained by Mr. Holmes during the Summer.

Belle Chamholm Elisler, who underwent an operation in Grand Rapids last June, following the closing of her season with The Chocolate Soldier, is now quite recovered. Miss Elisler was confined to the hospital for thirteen weeks. Her convalescence has been slow, but after resting this Winter she hopes to take up her musical work in the Spring.

The hypnotist Pauline had his difficulties on the night of Dec. 22 at the Alhambra when his two subjects, supposed to be volunteer recruits from the audience, raised a row in the theatre because they had not been receiving their allotted pay from the management for going under the influence. The act had to be discontinued, and the two men, Thomas and William McKuhn, brothers, were arrested for disturbing the peace.

Andre Tridon lectured on "Futurism and the Stage" at the Omar Khayyam Club, Carnegie Hall, on Jan. 9.

A large Christmas tree and supper was given to The Gamblers company in Oklahoma City in the Lee Huckins's Hotel. It was a surprise to Charles Mackay from his wife, Lillian Kemble, who had their apartment in the hotel decorated and the tree trimmed while they were at the performance. Lunch was served and Miss Kemble had a present for every one. Among the guests were Joseph Adleman, Cecil Kingston, Archie MacKenzie, and Arthur Rankin.

Louise Dresser had planned a vacation awaiting the completion of the new musical comedy in which she is to star. Martin Beck, hearing of her temporary idleness, immediately engaged her to open on New Year's Day at Chicago for a brief tour of the Orpheum Circuit.

Walter Hampden has scored a triumph in Richard Harding Davis's one-act play, Blackmail.

Before returning to Europe, Dr. Ludwig Wullner gave a single recital at Carnegie Hall, New York.

The company supporting Blanche Walsh in Arthur Hopkins's one-act play, The Thundergods, includes William Travers and John Ines. Miss Walsh plays the role of Blue Jay, an Indian squaw.

The title of Ida Fuller's newest dancing production, if, which will be used for her tour of the Orpheum Circuit, seems to imply mystery. Miss Fuller explains that the name has nothing whatever to do with her dances, and is merely a combination of her initials. Her present vehicle is spectacular and includes three distinct forms of her art.

William Elliott, of the Belasco forces, is reading a new play by Russell Edgar Smith, entitled The Forbidden Way, with a view to production next season. Mr. Smith has also finished a four-act piece founded on Roy Norton's novel, The Garden of Fate, which is under consideration by a prominent manager. A new novel of literary and theatrical life, entitled The Piano Girl, soon to be published, is also from the pen of Mr. Smith. It is the love story of a young author and an English star of the "halls."

Mary Elizabeth is using a new song by Russell E. Smith and Gene Schwartz, of Jerome and Schwartz, entitled "Revenge!"

E. E. Meredith, recently advance agent of the Nixon and Zimmerman attractions, is now press agent of the Hodkins's Lyric Vaudeville Association, with headquarters in Chicago.

J. C. Matthews, formerly a yearly visitor of the local managers of the East and Middle West, is now Pantages's booking representative in Chicago.

Bert Hier is in advance of Casey Jones, a new attraction.

PENCILED PATTER

Comment, Cheerful and Cheeky, a la Carte.

A Brooklyn woman had her husband arrested because he wouldn't take her to see a play every week. The judge ordered him to do so. Guess his Honor hasn't been going to theatres in Brooklyn lately.

Lillian Russell is marrying again. This time an editor will be the "blushing bridegroom." Maybe Lillian thought by taking an editor she wouldn't be subjected to the jibes of newspaper humorists. You can't trust those fellows, Miss Russell, you can't trust 'em!

Singers who contemplate going into vaudeville should not worry about their voices, but if they don't know how to snap their fingers they won't have a chance.

Raymond Hitchcock is having the walls and ceiling of one room in his home covered completely with wishbones (according to a story in the New York *World* of January 2). It will take thousands of wishbones to do it. Think of all those chickens!

Fleck, the merrymaker, wants it known that he does not use one line of make-up on his face while on or off the stage. In other words, he doesn't try to deceive his audiences.

Cabaret performances have come to stay, it seems. Up goes the price of food—but why should the restaurant owners worry! No matter how hard they kick (after they get out) *they always come back!*

An artist writes, saying: "All I need for my act is fifteen minutes of good, funny talk." That's all anybody needs.

"Martin Beck is to have a theatre in New York." Now that this much-used headline in theatrical papers has finally come true, what will they all use to take its place when news is dull?

Now that the Winter has decided to arrive, it's going to be tough on those fellows who think they're vaudeville agents.

Film company is soon to produce a dramatic film called Alcohol, in three reels. We suppose the audiences will be intoxicated with joy over it. (Be careful with that gun, Hilda.)

Glad to hear there is some truth in the latest Weber and Fields reunion story. Our parents and other old folk will be able to get an old-fashioned laugh, and a lot of Dutch acts will be getting some "new" stuff.

INVESTMENT HINTS FOR ACTORS.

(On account of the season being such a successful one—everybody seems to have so much money—we deem it advisable to give a few hints to those desiring to invest.)

LUNCH ROOM for Sale: Situated right near all the Dramatic and Vaudeville agencies. If you eat you can save money on your feed and your friends can eat on credit. Price, $64,000. (Have large stock of fresh eggs on hand—that's why place is so expensive.)

AUTOMOBILE FACTORY, with large stock of cars, just the thing to take home "busted troupes." Any one can lose money by owning it. Price, $672,000. Will take diamonds instead of cash. This is done to attract vaudevillians and leading ladies in burlesque.

MINING STOCK, slightly soiled, but very pretty for dressing room decoration. Will exchange for $64.00, or box of good make-up.

Taft wants to know where Roosevelt stands; Albee wants to know where Beck stands, and the "legits" are wondering what has become of the good one-night stands.

THOMAS J. GRAY.

CLARA TURNER

As Paulette Devine in The Blue Mouse

STOCK NOTES.

The stock company for the Lois Theatre in Seattle, Wash., is as follows: Walter McCullough, Myrtle Vane, Eva Earle French, Adin Wilson, Miss Johnson, Harry O'Connor, Genevieve Cunningham, Eddie Lawrence, Al Watson, Adri Opie, Howard Foster, and Irvin Kennedy.

Chamberlain Brown became manager of Hathaway's Theatre, Lowell, commencing Dec. 11. Marie Horton, William Jeffreys, John Warren, and Louise Langdon have been secured as principals, and Wildfire will be the opening bill, with The Chorus Lady, The Lottery Man, and The Boys of Company B to follow.

Showing that stock companies have an educational influence in a community, the high schools in New Bedford, Mass., have taken up the study of The Merchant of Venice and Hamlet because of an announcement made by the Lester Lonergan Players that both of these plays will be presented during the season.

Josephine Robinson Haywood has joined the new stock company which will play Proctor's Broad Street Theatre, Elizabeth, N. J.

William L. Gibson has been engaged by Oliver Morosco as leading man of the Belasco stock, Los Angeles, Cal., to open Jan. 15, in Alias Jimmy Valentine. He starred two seasons in The Virginian and later played Joe Brooks in Paid in Full. Since playing lead in Speed at the Comedy Theatre in New York this Fall he has been out with Louis Mann.

The Thomas Winnett Play Bureau has secured from Joseph Gaites the rights to the production of The Three Twins, and will release it for stock houses throughout the country. The Bureau also controls The Golden Rule Limited and other Dickson plays.

The Imperial Theatre in St. Louis reopened Christmas Day with a production of East Lynne by a company including Grace Ranworth, leading lady; Rupert H. Clark, Albert West, Austin Graham, Bruce L. Miller, Herbert H. Power, Irene Reilly, Bert Keyes, Nettie Davenport, Blanch Levering, and Oro Clyde.

Eugene J. Hall's Associate Players, with Jane Lowe and Johnnie Adair, Jr., as co-stars, after three months at the Gertie Reynolds Theatre, Miami, Fla., jumped direct to Mansfield, O., a distance of 1,400 miles, to open an indefinite stock engagement on Christmas Day in Cohan's George Washington, Jr.

Lillian Gardner has signed for leads with Boye's Players, now in stock work at the Grand Opera House at Wausau, Wis. The company opened on Christmas night to a crowded house and the prospects are bright for a successful season.

IN PHILADELPHIA THEATRES

Five New Plays This Week—Everywoman—La Boheme—Philadelphia Orchestra Concerts—Drama League—Charles Frohman in Town—Fantasma.

PHILADELPHIA, Jan. 9.—Local theatregoers have no complaint so far this season of a lack of stellar attractions and this week there are five changes of bills at downtown houses, introducing to Philadelphia a quintette of "first-time here" plays.

The most notable changes include the Adelphi, where The Gamblers left for a New York run and was succeeded by the Irish Players, who are drawing well. Henrietta Crosman in The Real Thing made her first visit of the present season at the South Broad, where she is booked for a week's engagement, replacing another popular comedienne, Billie Burke in The Runaway. At the Chestnut Street Opera House Ziegfeld's Follies of 1911 closed a very successful engagement, and the current attraction is Jefferson de Angelis in The Pearl Maiden. Elsie Janis in The Slim Princess has closed her engagement in Philadelphia, and for the first time since it was placed before the public Get-Rich-Quick Wallingford is here, playing at the Garrick. The Commuters has replaced Chauncey Olcott at the Walnut and is booked for a limited stay.

Holdover attractions include Everywoman at the Lyric, where crowded houses each night and S. R. O. signs give proof of the cordial reception this play with a great moral is having. Donald Brian in The Siren is still at the Forrest and, supported by Julia Sanderson, he is fast becoming the matinee idol of the Philadelphia girls.

To-night, after a lapse of two weeks, Philadelphians are again enjoying opera, the Metropolitan Opera co. coming over to the Metropolitan Opera House, where they presented La Boheme. The house was sold out last week owing to the ability of the co., which includes Gluck, Alten, Caruso, Gilly, Didur, De Segurola, Bourgeois, Anagian, Audisio and Reschiglian. Sturani conducted.

A series of gala concerts not in the regular symphonic series have been given by the Philadelphia Orchestra. Last week was a Wagner programme and the Academy of Music was well filled to listen to the works feelingly interpreted by a capable orchestra under the baton of Carl Pohlig. Madame Ernestine Schumann-Heink was the soloist.

Having recovered from a long siege of sickness, Charles Frohman paid a visit to this city last week and attended performances of two of his attractions, The Siren, at the Forrest, and The Runaways, at the South Broad. He expressed himself as very pleased with the work of both his young stars, Billie Burke and Donald Brian. He was accompanied by his general manager Alf. Hayman, and intends to keep on going to see the rest of his stars.

The newly organized Drama League at a recent meeting elected Henry La Barre Jayne president. No other officers were chosen, but the following committee was appointed to draft a plan of organization: Mrs. Owen Wister, Mrs. Otis Skinner, Mrs. George A. Piersol, Mrs. Samuel Jardin, Mrs. Marshall E. Smith, Dr. Talcott Williams, Professor Felix Schelling, and Dr. Martin G. Brumbaugh, Superintendent of Public Schools. Professor George P. Baker of Harvard, president of the Drama League of Boston, delivered an address in which he made numerous suggestions for lines of activity. The growth of the Drama League is very marked and since its organization in Chicago about a year ago it has established branches in thirty States.

The only new attraction last week was at the Lyric, where Everywoman was produced. The unusual success of this drama since its initial production has caused much talk and the advance sale was very heavy. The acting is superb, and while as a symbolic essay it is somewhat crude, as an extravaganza it reaches its goal. Everywoman is certainly unique and diverting, and can truthfully be called one of the most remarkable plays on the stage to-day. Its plot is too well known to be rehearsed here, and while its elemental philosophy is of the "rags are royal raiment when worn for virtue's sake" type, it is unanswerable and its presentation is not in the least tiresome, but undeniably entertaining even to a business man in his weariest mood. The acting is distinctive. H. Cooper-Cliffe makes an impressive Nobody. Mrs. Le Moyne's gracious elocution lends luster on the role of Truth, and Frederic De Belleville is typical as Wealth. Laura Nelson Hall in the titular role is sweet and womanly, and Patricia Collinge is pretty as Youth. The other parts are all competently filled.

Fantasma, a feast of fun, music, beauty and color, was produced last week at the Grand Opera House on an unusual scale of attractiveness. Although this spectacle has held the boards season after season, its popularity continues to grow. Prominent in the cast are George D. Melville, Frances Lee, Kitty Cozzens, George Hanlon, Jr., and Clara Throne. This week's attraction is the well-known newspaper cartoon play, Mutt and Jeff.

Eugene Walters's first great success, Paid in Full, was produced very capably last week by the Blaney-Spooner Stock co. at the American. Jack Channon had the part of Jimmy Smith and Florence Gear did Mrs. Brooks. This week's attraction is The Adventures of Polly, a drama written by Cecil Spooner in conjunction with Charles E. Blaney.

The Orpheum Players last week made a successful departure from their usual run of dramas and produced a musical play, Forty-five Minutes from Broadway. The innovation was keenly enjoyed by the many patrons of the Chestnut. William Ingersoll assumed the role of Kid Burns and Caroline Gates was Mary Jane Jenkins. This week the attraction is a newspaper play, Mary Jane's Pa, in which Henry E. Dixey made his great success.

Keith's began the new year with an excellent bill. It included a number of newcomers to Philadelphia audiences. Charlotte Barry presented a unique act called Into the Light. A court scene was represented on the stage, and while the voices of judge, lawyers, jurymen and court attaches could be heard, the only persons visible were the witnesses, all of whom were represented by Miss Barry. The act took splendidly. William Rock and Maud Fulton presented a unique singing and dancing act with a co. of ten and a Hungarian orchestra. Hugh J. Emmett proved to be an excellent ventriloquist and had a number of new stunts. He was assisted by his wife. The rest of the bill was very meritorious.

James J. Corbett, ex-heavyweight champion, was the headliner at the William Penn, where he gave a good monologue made up of actual ring experiences. By a strange coincidence Walter Lawrence, of last year's The Commuters co., which is now at the Walnut, is the headliner this week at the William Penn in a bright sketch called Just Landed. Other numbers include Hugh Lloyd and co., Grace Edmonds Harcourt and Leslie and Armstrong and Clark.

Some remarkable moving picture films of the Golden West were shown last week by Nat McCain, who is lecturing at the Academy of Music. Many noteworthy natural subjects including the subterranean fires common to the region, were faithfully reproduced on the screen.

Last Friday and Saturday the Russian dancers gave farewell performances at the Metropolitan Opera House. Although the dancers have been here several times before this season under the direction of the graceful Mordkin, their popularity was so great that the vast auditorium was well filled.

Another new vaudeville house, the Franklin, at Third and Catharine streets, has been opened by Kaufman and Miller.

J. SOLIS-COHEN, JR.

BROOKLYN AMUSEMENTS

No Lack of Entertainment in the City of Homes—Stock Companies Contributed Good Offerings.

The Gotham Theatre Stock company displayed its versatility in its ability to go from comedy and drama to musical plays last week, when it appeared in Fifty Miles from Boston. Louise Carter in the role of Sadie Woods scored a decided hit and won rounds of applause with her singing of Jack and Jill. Kate Woods Fiske kept the audience in roars of laughter as Mrs. Tilford and gave a most satisfactory performance. Evelyn Watson as Nellie Harrigan offered a dainty singing and dancing specialty and had to respond to several encores at every performance. Others in the cast, all of whom deserve great credit for their work, and all of whom were enthusiastically received, were Henry Hicks, Victor Browne, James Kyrle MacCurdy, John H. Dilson, Frank Fielder, and Mae Desmond. A word of praise is also due Addison M. Pitt, the popular stage director, for his hard work in bringing the company up to the standard he has during the past season, which is becoming more noticeable every week.

Father and the Boys was presented at the Crescent Theatre last week and met with a brilliant success. As father, George Allson was at his best and gave a most creditable performance. To Leah Winslow, who impersonated Bessie Brayton, fell much of the comedy, and she was equal to the occasion. M. J. G. Briggs and Roy Phillips, the sons of the wool broker, showed splendid adaptability for their roles. Charles Schofield as an apostle of many sports scored a hit. The cast, which was of uniform excellence, included Arthur Buchanan, Guy Nichols, Joseph Eggenton, Harry Aldridge, Frank A. Lyon, Daniel E. Hanlon, Isadore Martin, Gertrude Rivers, Caroline Hall, and Mathilde Deshon.

Corse Payton got a hearty welcome last week when he made his appearance at the Lee Avenue Theatre as Hosea Howe in Peaceful Valley. Mrs. Charlotte Wade Daniels as Mother Howe, the guardian angel of Peaceful Valley, furnished a treat in character acting. Phyllis Gilmore, as usual, dainty and sweet, was very good in the role of Virginia Rand, the sweetheart. Joseph W. Girard played well the part of Ward Andrews. Ethel Milton was good in the role of the innocent Martha. Much fine comedy was furnished by Grace Fox as Niobe Farquhar and George Storrs Fisher as Jothan Ford. Others in the cast were Arthur Jarrett, Harrey E. McKee, Claude Payton, and Everett Murray. This week the Corse Payton Stock company will be seen in The Passport, with Minna Phillips in the cast.

Large audiences witnessed the splendid performance at the De Kalb Theatre last week, Edna May Spooner and her company presented The Obstinate Family and kept the audience in roars of laughter. The farce just revels in bright lines and funny situations and gives Miss Spooner excellent opportunities to display her comedy gifts to the best advantage. She was rendered excellent support by Arthur Behrens, E. H. Curtis, Frederick Clayton, Josephine Fox, and Mrs. Mary Gibbs Spooner, who received a most hearty welcome from her many friends.

The Musical Macks were the headline feature of the vaudeville programme and rendered an excellent musical number entitled In Florida, which won for them several encores.

Lew Fields presented another spectacular success in The Never Homes at the Majestic Theatre last week.

The Fortune Hunter came to Brooklyn again last week and held the stage at the Broadway Theatre.

Holbrook Blinn in The Boss, supported by an excellent company, entertained large audiences at the Shubert Theatre last week.

John Drew, who is always popular in Brooklyn and supported by an excellent company, presented A Single Man at the Montauk Theatre last week and won enthusiastic approval at every performance.

Eva Tanguay was the headline feature at the Bushwick Theatre last week and as usual "packed them in" during the entire week.

One of the most attractive and well-balanced vaudeville bills was presented at the Greenpoint Theatre last week, with Harry Tighe as the headliner.

Last week the Orpheum Theatre celebrated its eleventh anniversary and Mr. Williams put on one of the best offerings that was ever seen at this theatre.

CHARLES J. RUPPEL.

THE CHICAGO STAGE

George Cohan's New Theatre—The Penny Philanthropist—Opera at the Auditorium—Bunty Pulls the Strings Announced—The Spring Maid—The Majestic.

(*Special to The Mirror.*)

CHICAGO, Jan. 8.—Only a few changes at the downtown theatres this week: Alice Lloyd in Little Miss Fix-It at the Studebaker; Victor Moore, in his new play, Shorty McCabe, at the Cort; Madame X at McVicker's, with Adeline Dunlap in the title-role.

In the offering: The Scarecrow at Power's next week; Passers By at the Blackstone, Jan. 22; Ralph Herz, in Dr. De Luxe, Illinois, next week; The Drama Players, Feb. 5, Lyric; Billie Burke in The Runaway, Feb. 19, Powers's; When Bunty Pulls the String, the Princess, next week; In Old Kentucky, Jan. 21, McVicker's; The Greyhound, Studebaker, next week; Marie Cahill in The Opera Ball, Garrick, next week.

Bitter cold weather last week interfered with business at the Loop theatres. In more than one instance the heating apparatus seemed unable to respond to the demand at 10 below. In one theatre Friday night the rather small audience, huddled together down as close to the stage as possible, was just getting a bit warm when the curtain went up for the first act. This released a great quantity of icy air, which rolled out over the brave band in the seats and chilled them to their spines. Women drew wraps over them and men, after fighting fate through one or two acts, hastened out and returned with their overcoats on. Every time the curtain went up it seemed as if somebody had gone out via the alley for a cup of coffee and left the door open. One or two ozone fiends, who probably sleep out on porches all winter, seemed to slip down into their overcoats and think they were home in bed.

Robert Paton Gibbs, of the Madame X co. at McVicker's, was the Gecko of the A. M. Palmer Trilby co., when Wilton Lackaye was its promising Svengali.

The fact might be stated that In Old Kentucky is twenty-one years old this year, if it were not that in so doing a sidelight might be thrown on the age of the author. How much of a feminine inheritance he has in this regard we do not know.

Molly McIntyre, a direct descendant of Mary Queen of Scots, will be leading woman of the When Bunty Pulls the Strings co. at the Princess. It is easy to see where she got her leading woman predilection.

A portrait in the "Daily American" of Manager T. C. Gleason, of the College Theatre Stock, was accompanied by a statement that he pays more than $20,000 a season in royalties for such plays as Rose of the Rancho, The Fighting Hope, The Deep Purple, Alias Jimmy Valentine, Mrs. Wiggs, Salvation Nell, and The Dawn of a Tomorrow.

In Rupert Hughes's play for Mrs. Carter, Two Women, at the Garrick, there is an extremely effective dramatic idea of a young widower meeting a woman who seems the image of his dead wife. But he finds her in the underworld. One can imagine the chances for playwright or actress. Mrs. Carter is entirely convincing in the first act playing the ill young wife. She is dominating as the queen of the Bal Tabarin with occasional instances of the vehemence that made her famous. Her audience regarded her as interestedly as ever, and gave her many curtain calls. A number of capable young men are in the responsible parts about her: Franklyn Underwood, Lynn Pratt, George A. Stillwell. Mr. Cort has staged the play elaborately. All things considered, it seems a well-chosen vehicle for his star—a satisfying dramatic draught for those who like to have a "little seasoning in theirs."

Besides grand opera, we have in the Loop this week a seasonable variety of musical comedy, melodrama of the kind called "high class" by some and a few plays: The Woman at the Olympic; Robert Edeson in The Arab, Powers's; Mrs. Leslie Carter in Two Women, Garrick; Madame X, McVicker's; Frances Starr in The Case of Becky, Blackstone; Little Miss Fix-It, Studebaker; Lulu Glaser in Miss Dudelsack, Illinois; The Camuns, Whitney; Pomander Walk, Grand Opera House; Marguerita Sylva in Gypsy Love, Chicago Opera House; Victor Moore in Shorty McCabe; Louisiana Lou, La Salle; Valeska Suratt in Red Rose, Princess; Kiss Waltz, Lyric; Spring Maid, Colonial; Hanky Panky, American Music Hall.

Thurston follows his successful week at the Imperial with a week at the National; Imperial, The Penalty; Haymarket, Through Death Valley; Crown, Catherine Countiss in The White Sister; College, Arsene Lupin; Marlowe, Two Orphans; Alhambra, Heart of the Rockies; Globe, Ten Nights in a Barroom.

Willis Hall and Lafayette McKee, formerly of the Marlowe Stock co., where Mr. Hall was leading man, and Mr. McKee the "heavy" for several seasons, are giving strength to The Ten Nights in a Barroom co. at the Globe. The play has not done so well here as in the East.

Thurston's magic, his mystifying tricks and humorous surprises have made him immensely popular among the West Siders who attend the Imperial. Only the bitter cold weather prevented a week of overflowing audiences. His long programme is skillfully arranged to keep his audience wondering, watching, laughing or applauding all the time.

Dwight Elmendorf will begin his travelogues at Orchestra Hall next week, Wednesday, Jan. 17.

Will Cressy and Blanche Dayne, in another of Mr. Cressy's interesting little comedies, Bill Hamm's Baby, were the sole representatives last week of what assistance the drama gives to vaudeville, unless Louise Dresser must be regarded as the exception, but she only sang. Mr. Cressy's Squire Tappen was his usual Yankee, but Miss Dayne, playing the baby, had a chance to be different. She played the youthful daughter of Bill cleverly and completely. Louise Dresser sang a new selection of neatly pointed songs of sentiment and humor most gracefully and the audience, besides applauding them all, wanted more. Charley Case was immensely popular, and the audience wasted a great deal of energy trying to get further selections from Marion Littlefield's Florentine Singers composed of numerous fine voices, including her own rich contralto. Rose Brouch and George Welch contributed some good vaudeville which the audience tried to prolong, and Ida Fuller's spectacular dances were especially applauded.

Robert Edeson, it is announced, will close his season here at the end of this week, surrendering two weeks of his time at Powers's to The Scarecrow, by Percy Mackaye, a play of Colonial times. There was a rumor following this announcement that Mr. Edeson would go into vaudeville with a scene from one of his most successful plays.

When the cold wave that sent the mercury down below zero arrived last week, it proved too severe a test for the heating apparatus of a certain Loop theatre where a populous and ornamental musical production is the attraction. The audience, after some shivering, put on its coats and wraps and then they saw strange sights; thinly clad characters in the bright Summer scenes on the stage suddenly began appearing in furs and wraps. It was a contest to a finish and nobody fled.

The first production of the new grand opera, The Jewels of the Madonna, by the German-Italian composer, Ermanno Wolff-Ferrari, son of the German composer, August Wolff, who married a Venetian, will take place at the Auditorium next Friday night. The composer will attend.

Maggie Teyte, after winning unlimited local fame and praise, especially in Cinderella, has left the Chicago Grand Opera co. She will return later in the season in the course of a concert tour.

Harry Sophus Sheldon and Manager Frank Peers of the Whitney Opera House, are arranging to produce a number of Mr. Sheldon's plays, now in manuscript, at that theatre, sometime after the engagement of The Campus is closed.

Dave Higgins's His Last Dollar interested the patrons of the Marlowe last week, but they were as much or more interested to see their leading man, Albert Phillips, plunge across the stage on the winning horse and then come back on the proud animal for the rewards of victory. Mr. Phillips's Joe Braxton and Lelia Shaw's Elinor Downs were both unusually well played and tremendously popular. Mr. Phillips will have a chance to test his resources as a leading man in The Nigger next week, and later on in the Ross part of The Everyday Man.

Marie Cahill will be at the Garrick beginning next Sunday in The Opera Ball, following Mrs. Carter. Harry Conor will be her principal comedian.

Victor Morley and Mae Taylor will be in the new Louisiana Lou co. which Harry Askin is organizing.

Peggy, the London Adelphi production, is suggested by Louise Alexander, who brought it to New York as a Summer time play for Chicago, says James O'Donnell Bennett in the "Record-Herald."

The success of the Evanston Theatre, which began with vaudeville and was changed recently to a theatre of traveling companies, has lifted it in the esteem of managers, and hereafter cos. will stay there three days.

Lulu Glaser was out of the cast of Miss Dudelsack at the Illinois last Wednesday, and Louise Malcolm, one of the four MacHumber nieces in the play, appeared in the star part. The opposite of Miss Glaser in appearance and manner, Miss Malcolm still won her audience steadily until the capture seemed complete, for she got frequent applause and numerous curtain calls of unusual heartiness. Miss Malcolm is a pretty blonde, so, of course, the men surrendered at once. Her astounding display of modesty, pleasing voice and thoroughly feminine and ingratiating manner soon won the women, and the conquest was complete. Thomas Richards, a fine figure of a musical comedy tenor, singing exceptionally well, seemed rightly gallant in supporting the pretty substitute. The Scotchness of this production is ably maintained by George Graham, David Torrance, Jock McKay. The Scotch songs number was admirably sung and vigorously indorsed. There are a number of pretty songs in the score and pretty situations in this commendable play.

The Arab, at Powers's, an elaborately staged play by Edgar Selwyn, has been quickened to a travel picture of Syria; it is so populous and complete in its scenes. But there is an interesting play underlying the colorful proceedings which was duly praised in the reviews. The part of the young chief was found to be fashioned well to fit the star. He played it with ease, assurance, unusually good effect, and always, it was evident, with the approval of his audience. Much of the praise for the acting was given to Edward Mawston, whose Pasha was one of those achievements which actors admire as heartily as theatregoers.

Charles Cherry, Edna Goodrich, Alice John, and Fred Tiden will be in His Neighbor's Wife, the comedy by Elmer Harris, at Powers's, beginning Jan. 29.

True S. James started from Chicago in a new production of The First Violin, from the novel, and found success at the first stop, the new theatre in Evanston, last week. H. B. Farley is managing, with Sol J. Deschane as advance representative.

George Cohan seems to have decided that he will not appear on the stage again in Chicago until he can do so in his own theatre. It is understood he will be the first attraction of his newly acquired property, the Grand Opera House, opening the next season in this theatre under his own management in his own play, with himself as his own star.

A Castle Square reunion dinner occurred here last week. Among those present were Maud Lillian Berri, Flora Zabelle, John McGhie, William Riley Hatch, and William Pruette, of the Savage Castle Square co. of ten years ago.

The Deep Purple will be played in stock at the College later this month.

Helen Wilton has retired from the Excuse Me co. which was at the Studebaker to join the new Louisiana Lou co. which is forming.

Muggins Davies, of The Campus co., got her romantic given name in a romantic way. She played a child part when she first appeared on the stage, and the manager forgetting her name called her Muggins. So far we have not seen her making any special effort at the stage exercise suggested by this name.

A suggestion that a part which has lots of business and few lines may be cue-cumbered is made, but the fear is groundless. Only a Chinaman's head may be queue-cumbered.

The Penny Philanthropist, Mabel Taliaferro's new play, written by Clara Laughlin, of Chicago, will be put in rehearsal Feb. 1. The character of the title is a newsgirl eighteen years old educated in "the university of the streets." The scenes are near Halsted and Blue Island Avenue, an apparently foreign land, where the chief civilizing influences are Jane Addams and her Hull House. Some of the Greek names on the little cafes where the Greeks eat, smoke, chat, loaf and read newspapers are as long as South Halsted Street.

Lohengrin did not draw very well at the Auditorium by the Chicago Grand Opera co. One of the musical critics hints that veteran Wagner excursives dislike to see evidence about them that many, many others understand and appreciate Wagner nowadays, and accept him without discussion just as they accept other great composers, so they wait and flock by themselves to Der Ring.

Persons who send out Ten Nights in a Barroom should be careful not to drive anybody to drink thereby.

The death of Sarah Bowell was sad news to Harry Askin and George Tyler, says O. L. Hall, of the "Journal." She got them credit for $6,000 at a crisis in the affairs of Miss Philadelphia, in which Mr. Askin and Mr. Tyler were jointly interested. Miss Bowell was wardrobe woman for Mr. Tyler and directed the making of the costumes of Pomander Walk.

There are three weeks more of grand opera at the Auditorium.

Harry Auracher, a young pianist of this city, is the composer of the music of The Pearl Maiden, a new Eastern production in which Jeff de Angelis began starring last week at Rochester. Earl Anthony, of Los Angeles, is one of the authors.

Bunty Pulls the Strings, the Scotch comedy which has been one of the big successes in New York and London, will be the attraction at the Princess, beginning Jan. 15, following Valeska Suratt.

Dope, by Joseph Medill Patterson, may be the next bill at the Whitney Opera House. The playlet is being made into a three-act play for Herman Lieb, who has always played the drug clerk in it.

In the art world the special significance of the return of Little Miss Fix-It to the Studebaker this week is that it furnishes another chance to view the charming Spring Maid grace of the turkey trot. Incidentally it brings back Alice Lloyd, two years absent, for her only appearance here this year. The list of songs includes Miss Lloyd's own and "The Garden of Sweden," but not "Strawberries," which suddenly disappeared during the Chicago Opera House run. "Strawberries" has a fine flavor and is always in season.

Die Sprudelfee is getting locally famous as a thing of beauty and a joy throughout, at the Colonial, the most charming setting Christie MacDonald has ever had. The theatre has overflowed all Christmas week and held a big audience the night after New Year's, when it was reasonable to suppose nearly everybody had spent all his money and got home early the same day. Miss MacDonald sings like a meadow lark and endears her Spring Maid in many other ways. Thomas Conkey has the rich mellow singing voice and the tall, fine appearance that thrills hearts beneath Russian pony coats, mink pillow muffs and tailored suits. He is not nearly so chesty as some stage princes; more easy and less monotonously erect. Tom McNaughton's burlesque Othello causes great laughter at the Colonial, but he reaches the level of the finest comedy in the recital of "The Three Trees and the Spring," which brings prompt—not prompted—applause, one of the most hopeful incidents of any play this season. Ben Hendricks ingratiates himself and plays some low comedy of a man masquerading in skirts as cleverly as may be. Elgie Bowen's rabbit is a dainty picture, or revelation, as the case may be.

Lelia Shaw is playing Camille at the Marlowe this week, with Albert Phillips and others of the Marlowe Stock.

Four hundred young women students, co-eds of the University of Chicago, attended a matinee of The Red Rose at the Princess and evidently enjoyed the music, comedy, scenes and gowns thoroughly. The very brief and saucy skirt of a certain part disappeared beneath more proper raiment.

Nearly five thousand performances have been given at the Majestic vaudeville theatre since it opened Jan. 1, 1906, and over five thousand players have appeared there. Enough people to make a tremendous boom in Nevada have passed the solid bronze doors and noted the white marble, the fine collection of paintings in the lobby, the Carara marble fountain and the crystal electrollers. Possibly some persons have noticed the pretty maids. Coming down to the artists, Amelia Bingham, Edwin Stevens, each with a co., are the stars this week. Miss Bingham's repertoire includes The Modern Lady Godiva.

OTIS COLBURN.

THE BOSTON STAGE

Gala Week at the Back Bay Opera House—The Concert Drew Capacity All Week—Personal Mention and Gossip.

(*Special to The Mirror.*)

Several changes of bill make the second week in the new year a lively one in Boston. The coldest weather of the season has managed to come along at this time, so that things are actually wintry at last and Winter patronage promises to prevail.

This promises to be a gala week at the Back Bay Opera House, although it opened in a conventional manner with the perennial Faust, but it is to be followed by the production here of Pelleas and Melisande, which has been in elaborate preparation all the season, and which will introduce Georgette Leblanc (Madame Maeterlinck) for her first appearance in America. This really will be the most notable feature of Manager Russell's Boston season, and it will be given two performances this week.

Another long run started out at the Park with every prospect of success. Get-Rich-Quick Wallingford took the record of the season by playing four months and has gone to Philadelphia, but its place has been taken by Henry B. Harris's co. in The Country Boy and it looks as if it would stay quite as long.

A second house started what will be an unquestionably long run, for the various Follies have been the best paying ventures seen at the Tremont, and the 1911 crop was harvested with every indication of success. Bessie McCoy is the chief newcomer to the list of entertainers, a close second being William J. Kelly, late of Ben-Hur.

May Irwin's return to Boston came earlier than was expected. The Princess Zim Zim departed ahead of time, and instead of being Alias Jimmy Valentine come to the Plymouth as had been scheduled, Miss Irwin was transferred to Boston with She Knows Better Now. It has been some time since she has been here and her lively humor is what the Plymouth needs.

At the Grand Opera House the remaining change of bill in town was made, and a large South End audience seemed to like Everyman's Daughter as well as The Rosary, the other play by Edward E. Rose, which ran for so long here last year.

This is the third and last week of the engagement of The Concert at the Hollis Street, and the play will close to capacity business. The piece has been steadily gaining in popularity since its opening until now it is driving the orchestra under the stage to provide extra seats.

William Faversham is also in his last week at the Shubert in The Faun, which has served to show him in new lines of dramatic work. Julie Opp has shared the honors of the production with him and they have the support of an excellent company.

The Trail of the Lonesome Pine at the Boston apparently has no limit in sight, and the stirring play of Americanism ranks as the best dramatic offering seen at this house this season, with Charlotte Walker taking the honors by her earnest, effective acting.

There will be no change at the Majestic for some time to come, for farce lovers have taken very kindly to Baby Mine, which is played with the breezy fashion which a piece of that nature requires. Marguerite Clark is certainly a lively comedienne, and is best liked in her present style of work of anything that she has done in Boston.

The Pink Lady at the Colonial is manifestly in for an all-season stay, for the audiences are just as large as they were when the musical comedy first came from New York, and all the members of the cast have settled down in flats for long residence.

They are now announcing the third month of the engagement of Mutt and Jeff at the Globe, and nobody will dare to deny the universality of the popularity of these newspaper cartoons as transferred to the stage.

The Castle Square, too, will have no new attraction for weeks, as the holiday extravaganza is getting to be an established feature there, and The Wizard of Oz is proving one of the most acceptable that they have produced. It is a great tribute to the versatility of John Craig's players that they can take up a musical play with such facility, and Mary Young, Mabel Colcord, and all the others do admirably.

William Rock and Maude Fulton head the list at Keith's, but there is a special local interest in the production of That Case of the Joneses, for it proves that another Radcliffe student, Florence J. Lewis, is an accomplished dramatist. Ann Crewe takes the leading part. The other features in the bill are Clarice Vance, Warren and Beefe, Clifford and Burke, Frank Stafford, the Three Navarros, Cartmelle Harris, and the Reed Brothers.

Hardeen is the topliner at the National in a bill which includes Frank Bush, Myles McCarthy, the Grasers, Mayo and Addis, the Wheelers, Jerge and Hamilton, and Mintz and Werts.

The new burlesquers for the week are those with The Vanity Fair. Al. Reeves had one of the biggest weeks of the season last week.

At the Howard Athenaeum the visitors are in The Whirl of Mirth co., while the house olio includes Jim Corbett, Tinkham and co., Taliman, the Milano Duo, the Braminos, and Harry Conkley.

At Waldron's Casino the new burlesque co. is The Jersey Lilies, with Blutel Howard and Charles Howard, as the chief comedians.

The Bowdoin Square vaudeville bill includes the U. S. A. Boys, Crawford and Montross, Carroll and Ella, Rose and Cranseil, Ted and Elsie Evans, and Harry Morgan.

At the Orpheum the week opens with the Makennies Duo, Combo and Wane, the Gerte Trio, Rosa Washburn, Coogan and Bancroft, Housby and Nicholas, and Brown and Brown.

Loew's other house, the South End, alternates with Excelle and Franks, Vedden and Morgan, Hanson and Bijou, and Dave Kindler.

The vaudeville features at Austin and Stone's include Cassie French's Floradora Girls, Norris and Bailey Flynn, Waldo Campbell, the Marrons, and The Battle.

William Faversham was the speaker before the Drama League of Boston last week, and there was a large attendance at the Shubert on the afternoon when he discussed the tendencies of the modern play. He deplored the tendencies of what he called the "ash can" play, and he made a plea for mere imagination in the drama as compared to the tendency to excessive realism. Mr. Faversham also came out with a scheme of a stock co. in New York next year, based in a manner on what the New Theatre had to give, but did not. It seems to be quite the fad to start new stock cos. on paper when stars reach Boston. The glowing one for the actors of Pomander Walk is not yet forgotten here.

The Toy Theatre started its career last week with crowded houses. As the auditorium only holds 150 persons, it is easy to be seen that the rivalry with the long established professional houses was not particularly marked. The first preference was a rehearsal for students.

Charles J. Rich, manager of the Hollis Street, was in New York last week for several days.

There was a great ado last week over the discovery that Maeterlinck had arrived in Boston and was here incognito to carry out the bet which had been cabled from Paris. As a matter of fact, it was quickly found that the man who had registered at the Back Bay Hotel was merely a masquerading student.

Helen Conant, one of Clayton D. Gilbert's pupils at the New England Conservatory of Music, has signed with Polly of the Circus, while Marguerite Rand has gone with the weaker co., playing Excuse Me.

Fred E. Wright, manager of the Plymouth, was the speaker at the meeting of Filene's Young Men's Club last week, and told in interesting fashion of his early experiences connected with the theatre. Later he invited the members of the club to attend the performance of Princess Zim Zim at the Plymouth.

The other man of the same name, Fred Wright, Jr., of The Pink Lady, is being visited by his wife, who came in from London, as the comedian could not be at home in England for the holiday season.

H. Price Webber closed the thirty-seventh tour of his Boston Comedy co., after he had been on the road without interruption for sixty-four weeks, playing in Maine, New Hampshire, Vermont, Quebec, New Brunswick, Nova Scotia, and Cape Breton. The season was divided between visits to one hundred and sixty-seven places. Mr. and Mrs. Webber (Edwina Grey) will go to Augusta, Me., for a brief visit, and will reopen their new season March 17.

Michael J. Morrissey, of Boston, was appointed to succeed the late Isaac B. Rich, long manager of the Hollis Street and publisher of the "Banner of Light," and Thompson H. Smalley, resigned, as trustee of the estate left in trust Jan. 15, 1879, by Daniel J. Holbrook, for the propagation of the literature of modern spiritualism. A bond of $1,000 was required. The trustee estimates the estate as of no value.

The latest report is that the Metropolitan Opera co. from New York will play a brief Boston season at the Back Bay house after Manager Russell's season ends. The co. has not had a Boston engagement in three years.

Mrs. George A. Hibbard, widow of the late Mayor of Boston, who left Lindsay Morison's Stock co. at Lynn, goes to the one at the Hathaway in Lowell, opening in The Boys of Company B. She announced the engagement of her daughter, Eleanor, to William Lamkin, of Dorchester. He is connected with the First National Bank.

The body of Frank E. Robinson, musical director with Ward and Vokes, who died suddenly at Detroit, was brought to Boston for burial. The funeral was at his late home in Dorchester, and was conducted by Mattapan Lodge of Odd Fellows. The burial was at Brockton. He was born in Brockton in 1879, and after a course at Tufts College, he became identified with theatrical work as musical director. While with The Bell Boy he married Lettie Hayward, the leading lady.

Harry N. Farren, formerly manager of the Columbia, was sued last week for $40 for rent due to Mrs. Henrietta P. Small for the house at 11 Allison Street.

Only relatives and closest friends were present last week at the wedding of Mrs. Eugene Tompkins, widow of the owner and manager of the Boston, to Ernest Grant Hover, the leather merchant, of this city. The ceremony was performed at the bride's home, 325 Commonwealth Avenue, by Rev. O. P. Gifford, of he Brookline Baptist Church.

There was quite a little surprise in theatrical circles last week when it was learned that Karl Dere Biggers, who had been dramatic critic of the Boston "Traveler" since the change of ownership of the paper, had resigned. The cause still remains a mystery.

JAY BENTON.

ST. LOUIS.

Engagement of Everywoman Declared Too Short—German Stock Company Appreciated.

Everywoman, one of the most successful plays of several years, began its second and last week at the Shubert Dec. 31-6. The attendance has been such as to have warranted a much longer sojourn of the co. Jane Oaker and Adele Blood, both did excellent work and were heartily re-

NEW YORK THEATRES.

KNICKERBOCKER Broadway and 38th St.
Evenings, 8—Matinees, Wed. and Sat.
Charles Frohman, Klaw & Erlanger, Props.
KLAW & ERLANGER Present
OTIS SKINNER
By Arrangement with CHARLES FROHMAN
in "AN ARABIAN NIGHT."
KISMET
By EDWARD KNOBLAUCH, Produced and Managed by HARRISON GREY FISKE.

EMPIRE Broadway and 40th Street.
Evenings at 8:20.
Matinees, Wed. & Sat., 2:15.
Charles Frohman . . . Manager
CHARLES FROHMAN Presents
ETHEL BARRYMORE
IN A FOUR ACT PLAY
The Witness for the Defence
By A. E. W. Mason

LYCEUM Broadway and 45th Street
Evenings at 8:20.
Mats., Wed. and Sat., 2:15
Daniel Frohman . . . Manager
CHARLES FROHMAN Presents
NAZIMOVA
In a New Comedy
By PIERRE WOLF
The Marionettes

CRITERION B'way, 44th St. Eve. 8:15
Mats. Wed. & Sat. 2:15
Charles Frohman, . . . Manager
James K. Hackett
in a dramatization of
DAVID GRAHAM PHILLIPS' Greatest Novel
The Grain of Dust
By LOUIS EVAN SHIPMAN

LIBERTY 42d St., West of B'way. Evgs. 8:15. Mats., Wed. & Sat., 2:15.
Klaw & Erlanger . . . Managers
A. H. WOODS & H. N. FRAZEE present
THE VIENESE OPERETTA
Modest Suzanne
WITH
SALLIE FISHER
COMPANY OF 75

GARRICK THEATRE, 35th St., East of B'way. Evgs., 8:20. Mats., Thurs. and Sat.
MR. JOSEPH BROOKS presents
WM. H. CRANE
In a Comedy by Martha Morton
The Senator Keeps House
Aided by Mabel Bert, Esther Lyon, Mary Leslie Mayo, Marion Kirby, Lorain Frost, Harry Harwood, Jack Devereaux, William W. Jefferson, Theodore Marston.

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St. West of B'way.
Eve's at 8—Mats. Wed. & Sat. at 2.
Klaw & Erlanger's Elaborate New
BEN-HUR
A Mighty Play, Stupendously Staged
400 PEOPLE IN THE PRODUCTION 400
Orchestra of 30, with Grand Pipe Organ.
20 Racers Driven in Quadruple Teams to 5 Chariots in the Thrilling Race 20

HUDSON Theatre, 44th St., nr. B'way
Eves. 8:15. Mats. Wed. & Sat.
FIRST TIME IN AMERICA
Mme. SIMONE
(Liebler & Co., Managers)
In Maurice Donnay's Modern Play
The Return from Jerusalem

HARRIS Theatre, formerly Hackett, 42d St. nr. B'way. Evgs., 8:20. Mats., Thurs. & Sat.
HENRY B. HARRIS presents
THE TALKER
A play by Marion Fairfax.
—with—
TULLY MARSHALL, LILLIAN ALBERTSON, MALCOLM DUNCAN, PAULINE LORD, ISABELLE FENTON, WILSON DAY, ELENE FORSTER, WARREN MUNSELL, BERTHA DOWN, and others.

FULTON Formerly the Folies Bergere.
Evenings, 8:30. Mats., Wed. & Sat., 2:30
LEW FIELDS Presents
William Collier
In His New Entertainment,
TAKE MY ADVICE
By William Collier and Jas. Montgomery

NEW YORK THEATRE. B'way and 45th St. Orchestra, 8 sharp
Matinees, Wednesday and Saturday, 2.
Klaw & Erlanger . . . Managers
JOS. M. GAITES Presents
KITTY GORDON
In the New Opera Comique
The Enchantress
Music by Victor Herbert
Book by Fred de Gresac and Harry B. Smith

GAIETY Broadway and 46th Street.
Evenings at 8:15. Matinees, Wednesday & Saturday, 2:15
HENRY B. HARRIS Presents
ELSIE FERGUSON
In a Comedy by Charles Nirdlinger.
THE First Lady in the Land

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam. S. and Lee Shubert, Inc.

Winter Garden Broadway & 50th Street. Tel. 411 Col.
Evenings at 8. Matinees, Tuesday, Thursday and Saturday at 2. Best Seats $1.
Smoking Permitted.
BIG, NEW MUSICAL ENTERTAINMENT
VERA VIOLETTA
Gaby Deslys, Annette Kellermann
WITH WONDERFUL STAR CAST

MAXINE ELLIOTT'S Theatre 39th St.
Bet. B'way & 6th Ave Tel. 4985 Bryant.
Evgs., 8:30. Mats., Wed. and Sat., 2:30.
GRACE GEORGE
In the new satirical English comedy
"Just to Get Married"
By CICELY HAMILTON
Management WILLIAM A. BRADY

WILLIAM A. BRADY'S **PLAYHOUSE** 48th St., E. of B'way.
Tel. 2628 Bryant. Evenings 8:10 sharp
Matinees Wednesday, Thursday and Saturday 2:10
BOUGHT AND PAID FOR
Management William A. Brady, Ltd.

BROADWAY B'way and 41st St. Tel. 101 Bryant.
Evenings, 8:15.
Matinees, Wednesday and Saturday, 2:15.
SAM S. & LEE SHUBERT (Inc.) Present
THE WEDDING TRIP
A New Comic Opera by
REGINALD DE KOVEN

DALY'S Broadway and 30th Street. Tel. 5073 Mad. Sq. Evs. 8:15 Mats., Wed. and Sat., 2:15
OLIVER MOROSCO Presents
THE BIRD OF PARADISE
A New Play
of Hawaiian Life

MANHATTAN OPERA HOUSE 34th Street & 8th Ave.
Two Blocks West of Broadway
BROADWAY SUCCESSES AT POP. PRICES
Evgs. & Sat. Mat., 25c. to $1.00
Wed. Mat., Entire House, 25c.-50c.
CHARLES KLEIN'S Play of Fifth Ave. and Wall St.—The Mainsprings of Finance and Fashion
The GAMBLERS
WEEK JAN. 15
WM. FAVERSHAM in THE FAUN

HIPPODROME
Sixth Avenue, 43d-44th Streets
Direction MESSRS. SHUBERT
Twice Daily—2 and 8 P. M.
Best Seats at Matinees, $1
Around the World
SERIES of EARTH-EMBRACING SPECTACLES

WILLIAM COLLIER'S **COMEDY** 41st St., bet. B'dway and 6th Ave. Tel. 5104 Bryant. Evgs., 8:15. Mats. Tues., Thur. & Sat. 2:15
BUNTY PULLS THE STRINGS

LYRIC 42d St., W. of B'dway. Phone 5216 Bryant. Evenings, 8:15, Matinees, Wed. and Sat., 2:15.
HENRY W. SAVAGE offers
LITTLE BOY BLUE
THE JOYOUS OPERETTA

39th STREET THEATRE — 39th St. near Broadway. Tel. 413 Bryant. Evgs. 8:15
Only Matinee Saturday 2:15.
MR. LEWIS WALLER has the honor to submit
A BUTTERFLY ON THE WHEEL
Noted English Drama with Excellent Cast

LEW FIELD'S **HERALD SQR.** B'way & 35th St.
Evenings, 8:20. Matinees, Wed. and Sat., 2:20
HENRY W. SAVAGE offers
THE MILLION
A RIOT OF LAUGHTER

WEST END 125th St., West of 8th Av. Phone, 2904 Morningside.
Evgs., 8:15. Mats., Wed. and Sat., 2.15
Wednesday Matinee, Best Seats, $1.00
EDWARD J. BOWES Presents
Margaret Illington
In a New Play
KINDLING
By Chas. Kenyon. Direct from Daly's Theatre
WEEK JAN. 15—WAY DOWN EAST

NEW YORK THEATRES.

REPUBLIC West 42d Street. Evgs. 8:20 Mats. Wed. and Sat., 2:20
DAVID BELASCO . . . Manager
DAVID BELASCO presents
A New Comedy Drama, **THE WOMAN** By William C. de Mille.
With a Cast of Exceptional Merit

BELASCO 44th St., nr. Bway. Evs., 8:30 Mats., Thurs. & Sat. 2:30
DAVID BELASCO presents
DAVID WARFIELD
In a new play by David Belasco
THE RETURN OF PETER GRIMM

GEO. M. **COHAN'S** THEATRE, Broadway and 43d St. Evgs. 8:15
Matinees Wednesday and Saturday
COHAN & HARRIS present
GEO. M. COHAN (himself) in the Speedy Musical Farce,
The Little Millionaire
Book, Lyric and Music by GEO. M. COHAN

NEW YORK THEATRES.

CENTURY (Formerly New Theatre.) 62d Street and 8th Ave Phone 8300 Col. Evenings 8 sharp.
Matinees Wednesday and Saturday, 2 sharp
Popular Price Matinee Wednesday
Seats on sale to Jan. 31—Prices, 50c. to $2.50
The 8th Wonder of the World
THE GARDEN OF ALLAH

WALLACK'S Broadway and 30th Street. Evenings at 8:20.
Matinees Wednesday and Saturday 2:20
Popular Wednesday Matinee, 50c. to $1.50
GEORGE ARLISS
LIEBLER & CO., Managers
In Louis N. Parker's New Play
DISRAELI
With a Notable Cast

LOUISVILLE.

Josie Intropidi in Pink Lady Made Good Impression—Record of the Week.

The Pink Lady, new to Louisville, and The Scarecrow, also a well-heralded novelty, divided the week, 1-6, at Macauley's, each drawing fine business and creating a most favorable impression. The George "Honey Boy" Minstrels underlined at Macauley's.

Dante's Inferno, a motion picture classic, was the attraction at the Shubert Masonic week 1. It was a success as a drawing feature and from the artistic point of view.

The Squawman, familiar to Louisville play-goers, drew large attendance at the Avenue Dec. 31-6. It will be followed by Daniel Boone on the Trail.

Driftwood, a melodramatic thriller, was a potent attraction at the Walnut Street Theatre. The Geese Girl next.

Harry Hastings's Big Show had a big week, beginning 31, at the Gayety, as did The Girls from Missouri at the New Buckingham.

High-class vaudeville ruled at Hopkins's week ending 6. Distribution of souvenirs at this house is a successful feature and a popular one.

At B. F. Keith's a strong bill was offered, with Perez Wards and co., Chretienne and Louisette, Salerno, McCay and Cantwell, the Clark Trio, the Three Brownings, and Adelaide Norwood.

John Mason in the new Augustus Thomas's play, As a Man Thinks, comes to the Shubert Masonic 15.

Madison Cawein, Louisville's poet of national fame, recently read from his new lyrical drama, The Dryads, attracting the earnest interest and high commendation of the critics.

Josie Intropidi, who plays a strong part in The Pink Lady, is pleasantly remembered here as a member of the big Summer Opera co. at the Auditorium a number of years ago. She was royally entertained by old friends while here.

Corrine Sales and J. Francis Dooley, of vaudeville fame, were quietly married 1, culminating a romance of some months' duration. Miss Sales was an invalid, as result of an accident, requiring the use of crutches. The happy couple will spend the honeymoon in "God's Country," Kentuckey.

CHARLES D. CLARKE.

BALTIMORE NEWS

Business Continues Good Throughout the City—New Plays Receive Approval and Others Soon to Be Seen.

As was expected, all the houses enjoyed good business during Christmas week, even though there was only one novelty in town. Excuse Me and The Fascinating Widow, both seen here before, drew remarkably well. Maude Adams in Chantecler commanded the attention of her usual following, and the play met with a cordial reception both at the hands of the public and the press.

Business continued very good everywhere during the first week of the new year, and it now looks as if the theatres were going to be very well filled for the next couple of months. Margaret Anglin proved wonderfully successful at the Academy in Green Stockings, which, by the way, has the distinction of being the first play of the season which received praise from every critic. The Country Boy at Ford's had even a more successful engagement than last year, although the co. was not the original one. Jacinta, from a musical standpoint, was by all odds the best thing which has come our way this season and deserves to succeed. Such music as graces this little operetta is a treat indeed, and a second and even third hearing is well worth while. The production is up to the standard and the co. knows how to sing as well as act. It shows much skill and originality, and stamps its composer as a musician away above the average.

An audience which occupied every seat enthusiastically welcomed Rose Stahl and her co. at Ford's 8-13 in the new Klein play, Maggie Pepper. There is no city where Miss Stahl is a more popular favorite than Baltimore and the reception accorded her was quite out of the ordinary. Maggie Pepper is quite as good as The Chorus Lady and Miss Stahl shows that she has made good progress. Her work is worthy of the highest praise which can be bestowed. Maggie Pepper is one of the best things seen in Baltimore this season and should prove highly successful. It is decidedly well worth while and should receive liberal patronage. The co. is splendid in all respects. Cohan and Harris's new production, Officer 666, Jan. 15-20.

Baltimoreans were out in force at the Academy Monday night to welcome its own little star in the person of that delightful, vivacious and charming little actress, Elsie Janis. Here indeed is one who is always sure of a hearty welcome and crowded houses during her entire engagement in Baltimore. The Slim Princess is a really good musical play all by itself, but Miss Janis adds greater luster to its charm. She is even more bewitching than ever before, and her imitations, as usual, stand as the brightest spot in the production. The engagement, which lasts only a week, 8-13, will prove to be one of the most successful of the season. Joseph Cawthorn and Julia Fray do excellent work, and the rest of the co. is up to the usual Dillingham standard. The Siren, with Donald Brian and Julia Sanderson, 15-20.

Another new play received its first production on any stage at the Auditorium 8-13 before a large house. It is entitled Making Good, and was written by Owen Davis and produced under the personal direction of William A. Brady, with a cast headed by William Courtenay. It is described as a play of young American manhood, with its scenes laid in the North. The play met with a most enthusiastic reception and is very well acted. A more detailed account of this play will be noted in next week's letter. The Gamblers 15-20.

Lillian Russell, the peerless one, shines with all the luster of yore at the Maryland this week and easily surpasses every other act on the bill. She met an ovation at the opening performance and will doubtless attract capacity audiences for the remainder of the week. Others on the bill are Bert Leslie and co., Rawls and Von Kaufmann, Al. Lawrence, Cycling Brunettes, the Abearns.

Woman Against Woman is again demonstrating its popularity at Holiday Street Theatre 8-13, where it began a return engagement.

Ziliah's Own Show is making its first bid for the public favor at the New Empire 8-13, coming to a capacity house, and the Golden Crook is proving that it is still able to draw, with no sign of diminishing favor, at the Gayety for the same period.

Henry Arthur Jones, the distinguished English playwright, arrived in town on the 3d inst. and spent several days with us. As will be remembered, the English playwright has just finished a new play, which Miss Anglin will shortly reveal at the Lyceum Theatre, New York, on Jan. 29, and came directly to Baltimore, where the first rehearsal and readings took place at the Academy of Music, where Miss Anglin was playing her engagement in Green Stockings. The play has not yet received a name. Needless to say, it takes Miss Anglin back to the emotional field, and her audiences will revel as much as her role gives her unlimited opportunities to display her great powers as an emotional actress.

The Boston Symphony Orchestra gives the third concert of the season at the Lyric on the 10th, with Josef Hofman as soloist.

The season of the Boston Players at the Savoy came to grief on Dec. 29 at the Savoy Theatre, and the co. disbanded and returned to New York. The season has on the whole been rather successful and the trouble came as a great surprise to most theatregoers.

John Cort, the Western theatrical manager, was in town all last week giving the finishing touches to his production Jacinta, which will make its bow in New York shortly at the Casino.

William A. Brady is also with us this week performing various operations on Making Good, which may be taken to New York in a couple of weeks.

I. BARTON KREIS.

ceived. Marie Wainwright as Truth and Fred Ward as Nobody were also well received. Marie Cahill in The Opera Ball 7-13.

The Pink Lady opened upon its last week at the Olympic 31-6. The play has had a fine run. It is said that few comedies of its kind have been seen here. Francis Wilson in The Bachelor's Baby 7-13.

Over Night opened at the Garrick 31-6 to large and delighted audiences. Ernest Truex as Richard Kettle, Madge Kennedy as Elsie Darling were thoroughly enjoyed. Teresa Dazie and Grace Griswold also well received. The play will remain two weeks.

Alma, Where Do You Live? was on view at Century 31-6. The play drew good houses. William H. Powel as Newbold, Robert Dore as Pierre Le Peach, and Vera Michelena as Alma proved their ability. Excuse Me 7-13.

Herr Hans Loebel's forces, the German Stock co., presented the German version of Bernstein's The Thief, to a large and well-pleased audience 31. On the 1st they presented The Merry Widow in German. The play was given in fine style, and the audience showed its appreciation many times during the evening.

In Old Kentucky returned to the American 31-6, where it does not seem to have lost its power of attraction. Alias Jimmy Valentine 7-13.

Bertha M. Clay's version of Dora Thorne was the project of the Imperial Stock co. at that theatre 31-6.

Scrooge, a short transcription of the elder Dickens's famous Christmas carol headed bill at the Columbia 31-6. Wallis Clark as the old miser did well. Tom Terris, the English actor, was also on the boards. Karl Emmy and his set were well liked. Excellent crowds in attendance.

The Rollicking Girl was seen here for the first time at Havlin's Theatre 31-6. The musical comedy drew very fair houses. The Squawman 7-13.

Managers Curtain and Williams brought their best burlesque show to the Standard 31-6. Broadway Gaiety Girls. Profitable houses have been in attendance. Cherry Blossoms co. 7-13.

Girls from Happyland was the attraction at the Gayety 31-6. Billy Watson was at the head. The Passing Parade 7-13.

The Quadrangle Club, the musical comedy club of Washington University, will present a new musical comedy, entitled Pierette at the Odeon Theatre 10. The words and music are by Messrs. Prets and Perris, both of the university.

VIVIAN S. WATKINS.

AMUSEMENTS THE COUNTRY OVER

TO HOUSE MANAGERS

All MIRROR Correspondents now have their new Credential Cards, with 1912 in figures, one and three-quarter inches in height and signed by the Manager of this paper.

Correspondents are required to present their cards fo recognition, and THE MIRROR will deem it a favor if Managers will see that this rule is strictly enforced.

ALABAMA.

MONTGOMERY.—GRAND: Rebecca of Sunny Brook Farm Dec. 27, 28; very pleasing attraction; good business.—MAJESTIC: Peruchi-Grigolee co. in St. Elmo 25-30 delighted large audiences.

SELMA.—ACADEMY: Around the Clock 2; light business.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM: The Chorus Lady Dec. 27 pleased fair business. Miss Nobody from Starland 28; excellent co.; good house. Lena Rivers 30; fair business.

FORT SMITH.—NEW: Mutt and Jeff Dec. 26; fair attraction; good business. The Gamblers 27 pleased large business. The Chorus Lady 28; cancelled.

PINE BLUFF.—ELKS': Lena Rivers Dec. 25; poor performance and business. Chorus Lady 26 failed to please fair business.

TEXARKANA.—GRAND: Black Patti Dec. 30; topheavy house. Coburn's Minstrels 31; very good business.

LITTLE ROCK.—KEMPNER: Miss Nobody from Starland Dec. 29 pleased big business.

CALIFORNIA.

SAN FRANCISCO.

Overflowing Business at the Alcazar Opening —Outdoor Concerts.

Anna Held is creating quite a stir in her Miss Innocence at the Columbia, playing three matinees in one week, and during the week she was the star attraction at the Palace Hotel selling flowers for the benefit of the Red Cross Society. Her presence was made a feature number. New Year's Eve will find Fortune Hunter at this house, with Fred Niblo and Josephine Cohan in the lead.

The Alcazar had one grand opening night Dec. 23 with a house more than overflowing. Had its capacity been triple it would have been filled with the well-wishers of Belasco and Mayer. Some of the best friends had to be refused tickets for the opening night, they having been sold a long time in advance. Flowers filled the foyer and flowers within, and in harmony with all was a superbly acted play. The Fourth Estate, Mr. Lytell and Miss Vaughn, favorites here, having been recalled to inaugurate a season which spells future success. The location is good and fine attractions are promised at popular prices.

The Cort did a very excellent thing when it took the Paris Opera co. there for a week, and now comes Forbes-Robertson in the Christmas play The Passing of the Third Floor Back. He is a superb actor and will be much appreciated. He will remain two weeks, but not playing Sunday. New Year's Eve Paris Opera co. will render Madame Butterfly.

At the Savoy The Third Degree attracted and pleased, with Franklyn Gale and Raymond Whitaker as the leads. Commencing matinee 31, comes Three Twins.

The Orpheum has its Road Show, under direction of Martin Beck, and includes Eight Palace Girls, Simone De Berri, Honor Among Thieves, Mack and Orth, Ray Samuels, Loughlin's Dogs, Semon, and Those Four Entertainers. Ada Reeves was out of the cast, she having been taken very sick, which necessitated the recalling of two numbers.

The Empress had a real holiday bill, including Nat Fields and co., Vilmos Westony.

The Pantages, next door to the Empress, is programmed to open for the first time evening 30, at prices from 10 to 30 cents. This new playhouse is inclosed behind a seven-story building erected by Mr. Pantages that is remodeled by him, he having bought the leases of all the tenants.

Paris Opera co. returned to Valencia Theatre Christmas Day.

Just one year ago Tetrazzini sang in the open in front of the "Chronicle" in the evening, the night having been as clear as a Summer eve, and Christmas Eve this year another concert was given across the street in front of the "Examiner," the evening being also like a Summer's night. Kubelik played and singers from the Paris co. sang, while 100,000 people were there, some having gathered as early as 5 p.m. to secure good standing room.

The Mountain Ash Male Chorus of Wales gave a concert at the Columbia Christmas afternoon.

A. T. BARNETT.

LOS ANGELES.

Big Advance Sale for Girl of Golden West—The Nest Egg First Time in Stock.

Robert Hilliard in A Fool There Was was greeted by a packed house at the Mason on Christmas night and played to fair business during balance of week. The piece is excellently staged with careful consideration for all mechanical effects. Mr. Hilliard is wonderfully versatile and presents his characterization throughout with due regard. Summed up, his work is a bit of art that would be hard to surpass. Virginia Pearson is unusually dramatic as the vampire and Stella Archer sweetly portrays the role of the wife. Little Ruth Crosby fills excellently the important role of the child. Alphons Ethier won the house with his genuinity and cleverness in the part of the friend. Anna Held and her co. will fill New Year's week, opening on Sunday night. The advance sale for seats is exceptionally strong.

Fair houses have greeted Mother, playing Christmas week at the Majestic. In the cast Kittie Putnam assumes the title-role and was given a hearty ovation at each performance. Magot Marriam as the elder daughter, Ardath, was exceptionally good. Miss Putnam is supported by a capable co. and the business of the week was fair. Commencing 3, for four nights and two matinees, Henry Savage will offer in English The Girl of the Golden West. For this production the advance sale already assures crowded houses.

The Aviator, a four-act comedy by James Montgomery, is being given its first presentation in this city at the Belasco Dec. 25-31. Robert Ober plays the title-role of Robert Street in a highly creditable manner, while Dick Virtue as the publisher, Donald Bowles as the chum, John Burton as the mechanician, and Howard Hickman, cast as a French aviator, make enough out of their respective parts to place them on an equal with the leading role. Miss Barriscale appears in a very delightful manner as Grace Douglas with whom the aviator is in love. On a whole the piece is quite satisfactory and has played to a fair week's business. Next week the first stock production anywhere of Zelda Sears's comedy success, The Nest Egg, will be given, with Emelie Melville, who will make her first appearance with this co.

The Adolphus Theatre, on Main Street, headlines its offering this week with the Orphans' Quartette repertoire of various selections. The stock co. of the same name offers Nellie's Christmas, which is quite a beautiful little sketch for the Yuletide season. This house is quite well patronized and the offerings are well worth while.

At the Lyceum Rose Melville is playing Sis Hopkins and doing, as usual, a tremendous business. Miss Melville is supported by about the same cast of capable actors, as usual, and the play is so well known that it needs no further boosting. The Rosary will be the offering New Year's week.

At the Burbank Theatre 24-30 The Blue Mouse is in its second week and still delighting well filled houses. The Man of the Hour will be revived and offered to the patrons 31-6.

Ferris Hartman in his old standby, The Tormaker, is playing to packed houses at the Grand. The Sho-Gun will be the new bill, commencing 31.

Earnest Shipman, manager of The Earl of Pawtucket, with his family is spending a month in South Pasadena in order to take a much needed rest and vacation. Mr. Shipman has dispatched his brother with the co. and is now holding his time in the sunny climate of southern California. DON W. CARLTON.

OAKLAND.—MACDONOUGH: Checkers Dec. 24-27; good attraction, to satisfactory attendance. The Fortune Hunter 28-30; play and co. unexcelled this season; capacity houses.—LIBERTY: Bishop's Players presented 'Way Down East 25-31; fine offering; co. fully adequate. George Webster, James Gleason, and Marjorie Rambeau exceptionally good; packed houses.—ORPHEUM: Advanced vaudeville 24-30. Johnny and Emma Ray in The Bandmaster; headliners; business very good.—ITEM: Frank Bacon, who is now playing one of the leading roles with The Fortune Hunter, was for years a member of the Liberty Stock co., and is around town renewing old acquaintances.

SAN JOSE.—VICTORY: Fred Niblo and Josephine Cohan in The Fortune Hunter Dec. 27; great production, to small audience; deserving capacity; Frank Bacon receives a big hand. Checkers 28; splendid co.; small audience.—THEATRE JOSE: Ed. Redmond co. in The Man on the Box 25-31; fine cast; good audiences to S. R. O.; Thurston Hall in title-role made fine impression.

COLORADO.

PUEBLO.—THEATRE: The Earl of Pawtucket Dec. 29; fair business. The Chocolate Soldier 31; good business. The Newlyweds 1 pleased capacity.

CONNECTICUT

BRIDGEPORT.—PARK: Beverly Dec. 28 was well acted to a featherweight house. The Kilties' Band almost wished for trousers instead of kilts, between the cold wave and the "frosty" business 29. The Cat and the Fiddle had excellent matinee and fair evening business 30, and the excellent performances challenged comparison with many bookings at 50 per cent. higher prices. The week of the new year was a busy one, opened by Jeff De Angelis and a splendid co. in The Pearl Maiden. Opening of the Lyric Theatre undoubtedly accounted for part of the below-par business. Tom Wise transmigrated from Mississippi to become the hero of Captain Whittaker's Place, in New England. 2.—POLI'S: Local papers call it "the right sort of bill at Poli's" 1-6, and business remains at high-water mark. Lies is the headline sketch and Ethel Green's songs the bright individual hit. Others of the roster are Frank Stafford and Marie Stone in a hunting idyl, Vallecita and her Leopards, Great Lester, Morris and Kramer, Mead and Wernts, and the usual motion pictures.—LYRIC: An auspicious opening to two capacity houses 1 testified to the popularity of Winter stock, and the completeness of the production as to mountings added further cause for congratulation. This new house, several years in the building, has a saucer-shaped auditorium, remarkable for its clear view of the stage from every seat, and the absence of a balcony. Being of cement construction further increases its safety against fire. Only by the utmost efforts was it made ready for the opening performances, and its success is therefore the more notable. Headed by Eleanor Cleveland and Robert Conness the co. is well balanced, and judged by the quality of Sweet Kitty Bellairs 1-6. The Christian 8-13, and other plays in preparation, the management will reap a deserved reward in supplying satisfactory amusement the more so, since the Park's failure to receive public indorsement, leaves a city of more than 100,000 population without a dramatic house for combinations. A pleasant surprise to Bridgeporters was the name of Cameron Clemons on the programme, whose popularity in previous Summer stock seasons here is well remembered. The Lyric is welcome!—ITEM: Beginning 15, the Park will be devoted to motion pictures and vaudeville for an indefinite term, the intention being to sandwich in one or two high-class attractions per month in the hope that patronage will encourage a return to the combination policy. Local Representative J. F. Burke will go to Springfield to handle the Shea house there, in place of Manager Sheaham (whom it will be remembered was the first local representative here of the Shea's). WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM: The Strugglers Dec. 25; twice, to good patronage; thoroughly satisfied; prominent in cast are Albert Livingston, Charles B. Wilkinson, and Julia Wilkie.—ITEMS: President T. J. Lynch, of the National Baseball League, with his wife spent Christmas at their home here.—Will D. Corbett stopped off here 26, en route from Waterbury to Middletown. Mr. Corbett is a member of May Irwin co. and a native of this city. Alice Lloyd in Little Miss Fix-It 1 played to overflowing business; star found much favor with audience. Grace Field, Frank Shannon, James C. Lane, and Lionel Walsh gave efficient support.

NORWICH.—POLI'S: The Woman in the Case was splendingly acted by the stock co. week of 2, and drew large audiences. Victoria Montgomery and Katherine Clinton in the leading female roles did brilliant work, and the new leading man, Roger Barker is showing himself an actor of distinction. The rest of the co. were admirable, and the entire production was on a high plane of excellence. The stock co. this season is giving very fine performances and should be heartily commended for their conscientious efforts.

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co. 1-6, presented The Dictator to good business. Mr. Cody as Travers delivered the Collierisms in true Colliersque style. Miss Duke as Lucy was as winsome as ever. John Ravold as Colonel Bowie was excentionally fine. Harry Andrews brought out Simpson's lines with telling effect. Helen Scott gave Juanita the proper Tobasco zest. Robert McWade, especially engaged, played Jose to the life.

WILLIMANTIC.—LOOMER: People's Players in Black Beauty. The Postmaster's Daughter, Wayward Son Dec. 28-30; medium business. Billy the Kid 1; thrilled the upper part of the house, Nolan Gane receiving generous applause; good holiday business. U. T. C. 2; packed house. Augusta Perry Stock 3-6; opened with her own play, A Daughter of Fate; well attended; fine co.; immediately won approval.

WATERBURY.—POLI'S: Beverly Dec. 30; fair-sized audience. Thomas A. Wise in Captain Whittaker's Place 1; two performances, to large audiences. The Girl in the Taxi 2 pleased good-sized audience. Jefferson De Angelis and co. in The Pearl Maiden 3; filled the house with a well-pleased audience.

MERIDEN.—POLI'S: May Irwin in She Knows Better Now Dec. 27 pleased large house.

FLORIDA.

JACKSONVILLE.—DUVAL: Vaudeville Dec. 24-27 pleased fair business. The Country Boy 28; excellent co., to good business. Florence Webber in Naughty Marietta 29; good co. and business. Vaudeville 30; fair business. Beverly of Graustark 31, 1; poor co. and business. The Wolf 2 pleased fair business.—ORPHEUM: The Larconians, Willard Hutchinson and co., the Brownings, Dupre and Feiber, the Aeroplane Girl 24-30; good bill and business.—ITEMS: Henry W. Savage and party arrived on board his yacht "Joyeuse," and expected to cruise further South, but he was called to New York and left by rail. The "Joyeuse" will await his return at this port.—The Kalem Stock co. was royally entertained on Christmas Day by Frank Hemmingway at his country home at Floral Bluff.

GEORGIA.

ROME.—OPERA HOUSE: Lyman Twins Dec. 26; fair co., to small audience. Royal Stock co. opened a week's engagement 1. Little Minister presented at matinee to large audience, and The Gambler and the Girl at night to full house.

MACON.—GRAND: Naughty Marietta, with matinee, Dec. 30; well presented, to good audiences.

MILLEDGEVILLE.—GRAND: Beverly of Graustark Dec. 26; poor business.

AUGUSTA.—GRAND: Naughty Marietta Dec. 27; crowded house; well pleased.

IDAHO.

BOISE CITY.—PINNEY: Dave Lewis in Don't Lie to Your Wife Dec. 25; something doing all the time; different from anything ever here; pleased good business. The Barrier 27, 28; fine co.; pleased fair houses.—ITEM: All picture houses doing good business.

NAMPA.—OPERA HOUSE: Dave Lewis in Don't Lie to Your Wife Dec. 24; good comedy; capable co.; fair house.

ILLINOIS.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in The Yankee Prince 1-6; good; capacity. Grace Hayward's Evelyn Fielding exceptionally good, as was also William Webb's Mr. Fielding and Rose Watson's Mrs. Fielding. Charles Dingle as Steve Daly was fine. Lew Welsh as John Fagan was strong. The Percy Springer of Walter Poulter was clever. Chester Wallace made a strong Whiteside Webster. Dolly Davis as Gertrude Spivans and Coletta Power as Lillian Lloyd were excellent.

BLOOMINGTON.—CHATTERTON: The Parisian Beauty Burlesquers Dec. 28 pleased good business. Over Night 30; very good, to two good houses. Sherman Stock co. 1-5; good co. and business. Plays: Sherlock Holmes, Dora Thorne, A Runaway Wife, The Price of Honor, Mother and Son, and The Wages of Sin.

TAYLORVILLE.—ELKS': Hoover Stock co. Dec. 25-30 in A Stronger Love, The Girl from Newport, The Power of Politics, Done in Oil, Under Arizona Skies, and The Tale of a Coat; best repertoire co. ever here; capacity at every performance. Manager Hogan has booked co. for a return engagement in February.

ELGIN.—GRAND: Max Bloom in an abbreviated production of The Sunny Side of Broadway 1; packed houses.—ITEM: The Star is closed.—The Sherman Stock co. are at Bloomington, Ill., this week. Next week they go to Flint, Mich., for an indefinite run.

QUINCY.—EMPIRE: Kinemacolor pictures Dec. 27, 28; excellent. Alma, Where Do You Live? 30; two large and well-pleased audiences. Dr. Jekyll and Mr. Hyde 31; matinee and evening, to good business. The Red Mill 1; two good houses and satisfaction.

STREATOR.—PLUMB: William Owen in The Merchant of Venice Dec. 25; satisfactory. No Mother to Guide Her 27; fair, to poor business. Over Night 28 pleased good-sized audience.

AURORA.—GRAND: Over Night Dec. 26; good co., to fair business. No Mother to Guide Her 29; fair co. and business. St. Elmo 31; matinee and night, to medium business.

DECATUR.—THEATRE: Harry Bulger in The Flirting Princess Dec. 25 pleased two capacity houses. Good Old Time 26; fair co.; poor house. U. T. C. 27 pleased good business.

MORRISON.—AUDITORIUM: Mysterious Smith co. Dec. 25; very good, to good business. What Happened to Sally 1 canceled, on account of illness of several members of the co.

MATTOON.—MAJESTIC: Girl of Eagle Ranch Dec. 25; good co.; fair business. Parisian Beauties 29; fair co.; light business.

JACKSONVILLE.—GRAND: Over Night 2; excellent co.; pleased large house. Are You An Elk? 3; poor co.; good house.

PEORIA.—MAJESTIC: Traveling Salesman Dec. 24-27 pleased good business.

PRINCETON.—APOLLO: The Flirting Princess Dec. 26 pleased big house; excellent co.

INDIANA.

INDIANAPOLIS.

Record Business at the Shubert Murat—Sydney Toler and Lillian Sinnott Pleased.

Lulu Glaser in Miss Dudelsack was a popular and good drawing Christmas attraction at English's Dec. 25-27. Although suffering from a severe cold Miss Glaser sang fairly well and acted in her usual bright, vivacious manner that has won her many friends here and elsewhere. The Devil's Disciple, produced by the Yale Dramatic Club 28, attracted a brilliant audience.

James K. Hackett finished the week and the year 1911, with three performances of The Grain of Dust to large audiences. The star, his excellent co., and the play met with a splendid reception, and it can be said that no attraction at this house this season has received the generous applause and numerous curtain calls. On the opening night Mr. Hackett, assisted by E. M. Holland and Isetta Jewel, produced The Bishop's Candlesticks as an afterpiece. Louis Mann in Elevating a Husband 1-3. The Spendthrift 4-6 (return). The Greyhound (premier) 8-13. Trentini in Naughty Marietta 15-17 (return).

William Hodge began his second and last week's engagement at the Shubert Murat New Year's Day to two large audiences that practically filled the large playhouse. According to Fred J. Dailey, manager of the theatre the first week was one of the record weeks for an attraction since the theatre opened, and the second week promises to surpass that record. Night 2 a large party attended the performance from Kokomo, the home of Pike, the hero in the play, and during the week parties from all the surrounding towns will bid welcome to The Man from Home, from our State. Lillian Nordica 8. John Mason in As a Man Thinks 11-13.

The Colonial Players were seen to advantage in The Virginian, with Sidney Toler in the title-role, at the Colonial 1-6. Mr. Toler was ably assisted by Lillian Sinnott as Molly Wood, Harold La Coste as Trampas, and others. Arsene Lupin 8-13.

The Traveling Salesman, with Shen Camp in the title-role, Faith Avery, Mark Elliston, Charles Ross, and others received a hearty reception at the Park 1-3. The Girl from Rector's 4-6.

Everywife, seen here earlier in the season in the Follies, was the worthy headliner at Keith's 1-6, with Albert Parker, Matt Wheeler, J. M. Colville, Fred Montague, Margaret Green, Gertrude Dunlap, and others. Wilson Brothers made the comedy hit of the bill, which also included Seibini and Grovini, Felix Adler, Connelly and Webb, Harvey and De Vora Trio, and the Four Londons. The holiday audiences have been of capacity size.

The New Walker Theatre, under colored management, opened its doors for the first time night 1 to a large audience. The theatre, named for George Walker, the late partner of Bert Williams, was erected at a cost of $125,000, is fireproof and modern in all respects, and is said to be the most complete theatre for colored people in the United States.

When she concluded her engagement at English's in Miss Dudelsack 27, Lulu Glaser was obliged to cancel her Louisville date for the last half of the week, owing to an attack of tonsilitis. Miss Glaser and co. left here for Chicago, where she was to open 31, if sufficiently recovered by that time.

George V. Hobart, who wrote Everywife, the

headliner at Keith's this week, will be in the city the latter part of the week to rehearse a new co. in Everywife, which will be seen on the Western Circuit. The co. at Keith's starts back East after the engagement here.

Mr. and Mrs. Ovid B. Jamesson and sons, John and Donald, gave a double box party at the Murat 28 to see The Man from Home, and afterward entertained at an informal reception at their home for their brother and uncle, Booth Tarkington, co-author of the play, and Mr. Hodge. As Mr. Tarkington and Mr. Hodge entered the house they were greeted by the strains of "Sweet Genevieve," which was sung by the soloist of the co., and the guests. Among those present were Mr. and Mrs. Gayer, Herbert McKenzie, Ida Vernon, and others of the co.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE: Countess de Swirsky danced well to large house Dec. 25. Mrs. Fiske and excellent co. in Mrs. Bumpstead-Leigh 26; delighted good house; splendid performance. Ty Cobb in The College Widow 27; satisfied fair house. Lyman H. Howe's pictures 1 drew two good houses as usual and pleased. May Robson in A Night Out and The Rejuvenation of Aunt Mary 2, 3 pleased two fair audiences.—AUDITORIUM: Let George Do It 17-20 delighted large houses. Shore Acres 24-27 satisfied fair houses. McFadden's Flats 31-3: entertained fair houses.

TERRE HAUTE.—GRAND: The Goose Girl Dec. 27; good attraction; small house. James K. Hackett in The Grain of Dust 28 pleased large house. He also played the Candles in Honor of Mr. Holland. Lyman H. Howe's pictures 29, 30. The Heart Breakers 31, 1, with George Damerel, pleased big business.

GOSHEN.—JEFFERSON: Second of four Sunday matinee benefit concerts by Rogers's Goshen Band pleased fair audience Dec. 24. Other People's Money, matinee and night, 25; satisfied. A Millionaire Tramp 28; ordinary performance. A College Town, by G. H. S. Senior Class, 29; capacity.

LOGANSPORT.—NELSON: Moose Minstrels Dec. 27; excellent satisfaction; large house.—BROADWAY: Morris Players 25-30 in The Parish Priest and Marriage a Failure; fair houses.

CRAWFORDSVILLE.—MUSIC HALL: Martin's U. T. C. Dec. 28; fair co. and business. Alma, Where Do You Live? 30; good co. and business.

WABASH.—EAGLES': George Damerell in The Heart Breakers Dec. 27; well pleased; good business; co. well balanced; forced to answer repeated curtain calls.

FRANKFORT.—BLINN: Alma, Where Do You Live? Dec. 26; good co. and business. A Millionaire Tramp 1; two good houses.

ROCHESTER.—ACADEMY: The Girl and the Tramp Dec. 12; good house; co. fair. St. Elmo 26 pleased large house.

ANGOLA.—CROXTON OPERA HOUSE: Goodfellow's Singers Dec. 29 pleased good house.

IOWA.

DES MOINES.

Barriers Burned Away Pleased Good Houses —Record Business for the Princess Stock.

Barriers Burned Away was presented at the Berchel Dec. 31 and New Year's afternoon and evening. It was the first attraction since The Spring Maid, which proved so popular Christmas.

The Princess Stock co. ended the year with Mrs. Wiggs of the Cabbage Patch. This attraction scored a record business, the patronage exceeding that of a year ago by a good margin. Billy, the comedy scheduled for New Year's week, promises to draw crowded houses according to the advance seat sale.

The members of the Princess Stock co. held the annual Christmas party evening 26. Only members of the co., Messrs. Elbert and Getchell, owners of the theatre, and attaches of the playhouse were present. The function was held in the greenroom of the theatre, which was appropriately decorated.

Oliva, called by the press agents the "Samoan Water Queen," was the feature on the Orpheum vaudeville bill 31-6, and Arnaldo's Leopards were the headliners at the Majestic.

HERBERT M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Paid in Full Dec. 28: fair business; pleased; excellent work by Hugh Harper, Helen Aubrey, and C. L. Douglas.—ITEMS: Lillian Rhodes has succeeded Viola Allen in The White Sister, and the attraction is playing the provinces.—The People's Theatre, at Cedar Rapids, has been reopened, playing Madison's tabloid comedies at 5 and 10 cents.—Manager Ellsworth, of the Metropolitan, recently returned from a business trip to Florida.—Mr. and Mrs. Don McMillan are with The Traveling Salesman this season.—Adeline Perry is to be featured in a revival of For Her Children's Sake next season, under the management of F. H. Perry.—Walter Hubbell has replaced F. C. Molyneaux to play Aquila in George H. Bubb's Royal Slave co.—A report from Duluth says that Thomas Laurence Rossley, who was one of the founders of the White Rats Society, died in the hospital at the poor farm near Duluth recently.—Corrine Melville, formerly the child actress with Madame Butterfly, is laid up with a broken limb in St. Mary's Hospital, at Duluth. Two operations have been necessary since her accident. She was with her mother and sister on the Orpheum Circuit.—Gaskell and MacVitty, the Chicago managers, announce for early production a dramatization of Howard Bell Wright's Shepherd of the Hills.—The new Opera House, at Marion, S. D., will open 20.—Ben Hendricks, formerly well known in the mid-West is now a leading member of The Spring Maid co., supporting Christie MacDonald.—Professor Norwood, the hypnotist, and a co. of six people, sail this month from Frisco for a two years' tour of the Orient, under the management of Al. Von Art.—"Punch" Wheeler, well known in the circus world, is ahead of Frank Winninger, who is playing the mid-West in A German Gentleman.—J. Jolly Jones has a vaudeville co. on the road, which includes the following features: Vardaman, Hamilton Brothers, the De Young Trio, Those Four Kids, and T. Nelson Downs.

FRANK E. FOSTER.

MARSHALLTOWN.—NEW ODEON: Paid in Full Dec. 31 to small audience. Majestic Road Show 1, including De Young Trio, Vardaman, Those Four Kids, Hamilton Brothers, and as a special attraction T. Nelson Downs. King of Koins and Kards, played to two excellent houses.—COLONIAL: Two good bills pleased good houses.

PERRY.—GRAND: Paid in Full 1; good satisfaction; two performances.—ITEM: The house will be dark as far as any attractions are concerned for the next two months, except for motion pictures. On 3 The House That Jack Built will be given by local talent for a hospital benefit.

GREENFIELD.—WARREN'S OPERA HOUSE: Kryl's Concert co, Dec. 3; good co. and business. King of Cattle Ring 16; fair co. and house. The Boyds 22; excellent co.; good business.

WATERLOO.—THEATRE: Paid in Full Dec. 25; two big big houses; good co. and attraction. Mildred J pleased two good houses.—ITEM: The Majestic broke all records Christmas Day.

DUBUQUE.—GRAND: Wisconsin University Glee Club Dec. 29 pleased full house. Mildred J1; good business. Harvey Stock co. 1-6; opening 1-3, with Molly Bawn.

SPENCER.—GRAND: Madame Sherry 2; advance sale enormous.

KANSAS.

FORT SCOTT.—DAVIDSON: Thomas Jefferson had a small house to see Rip Van Winkle Dec. 28. The Get-Rich-Quick Wallingford co. were delayed in getting here 29, and could not start the play until 10.30. A good house waited and saw a good performance.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE: Paid in Full Dec. 25; very good co.; fair house; bad weather.—ITEM: Torrince Wallace took management of co. here, succeeding J. B. Hogan, who was taken sick en route, and was taken to Hot Springs, Ark.

PITTSBURG.—ORPHEUM: Evan's Minstrels Dec. 26; good performance; small house. Baby Mine 27; fair house; good co. Thomas Jefferson pleased two fair houses 29.

HUTCHINSON.—HOME: The Servant in the House Dec. 25; very fine co.; two good houses. Paid in Full 26; excellent attraction; fine business.

JUNCTION CITY.—OPERA HOUSE: Get-Rich-Quick Wallingford Dec. 22; fine co.; pleased large house. Fortune Hunter 28; fine co.; big audience.

OTTAWA.—ROHRBAUGH: Get-Rich-Quick Wallingford Dec. 28; excellent performance; fine business.

KENTUCKY.

OWENSBORO.—GRAND: Girl of My Dreams Dec. 21; best musical comedy here this season; S. R. O. A Bachelor's Honeymoon 25; matinee, S. R. O.; night, fair house; failed to please. Henry Woodruff in Prince of To-night 27; good business; fair performance. Lewis Stock co. 1-6 opened to good business.

HENDERSON.—PARK: Girl of My Dreams Dec. 22 pleased good business. Elks' Minstrels 25 delighted packed house.

FRANKFORT.—CAPITOL: Henry Woodruff in The Prince of To-night 2; S. R. O. pleased.

LOUISIANA.

DONALDSONVILLE.—GONDRAN: Matinee Girl Dec. 25-27; good co.; fair business; pleased; weather interfering with attendance; The Lion and the Mouse 30 canceled. Jack Rivers in novelty heavy weight balancing 30; gave satisfaction to good business.—UNDER CANVAS.—CRESCENT PARK: Lotto Amusement co. 8-14.—ITEMS: During the matinee performance of The Matinee Girl 25 Maudie West was seized with a severe attack of illness which necessitated her removal to a local hotel for medical treatment.—Steve L. Webre, stage-manager at the Gondran, entertained the employees of the theatre at a banquet at the Riverside Club 28.

NEW IBERIA.—ELKS': The Lion and the Mouse Dec. 26; poor business owing to inclement weather. Trixie Friganza in The Sweetest Girl in Paris 31 to best house in the history of this theatre from a financial standpoint. Miss Friganza received repeated encores and shared honors with Violet MacMillan and Grace King.

SHREVEPORT.—GRAND: The Man on the Box Dec. 18; good co.; fair business. The Girl of the Golden West 23; excellent performance; S. R. O. The Common Law 19; poor co. and business. The Bohemian Girl 26; good co.; small but enthusiastic audience. Richard Carle in Jumping Jupiter 28; good co. and business.

PLAQUEMINE.—HOPE OPERA HOUSE: Common Law Dec. 16 pleased. Matinee Girls 28, 29; third time here; poor satisfaction. Lion and the Mouse 31; excellent.

MAINE.

BRUNSWICK.—TOWN HALL: Juvenile Opera co Dec. 27; excellent co.; two packed houses. Lovell's Concert Orchestra 1; excellent to large house. Clontier Comedy co. 3.—ITEM: All places of amusement were ordered closed by the Board of Health 2, on account of several cases of small pox.

LEWISTON.—EMPIRE: Madame Sherry Dec. 29; good house; excellent co.; the work of Lina Abarbanell was especially fine; Miss Murray and Mr. Marnetti were admirable. The Commuters 31; strong co.; good performance; fair business.

BANGOR.—OPERA HOUSE: Madame Sherry Dec. 27 more than pleased an audience that packed the house, and many were turned away; co. and performance fine.

MASSACHUSETTS.

SPRINGFIELD.

Record Business at the Court Square—Coming Attractions and Gossip.

The Court Square, after a week of the Kinemacolor pictures preceding Christmas, came back to drama with a rush on Christmas Day. The Gamblers, with Wright Huntington in the leading role, doing a large business; also the 26th. Thais returned 28-30, with Tyrone Power and Constance Collier, and closed Saturday night, thus establishing a Court Square Theatre record, as its first production was here just about a year ago and its last in the same theatre on the last playing night of the year. Mr. Power will be seen here two weeks later in The Servant in the House. Coming are May Irwin in She Knows Better Now 1, 2, The Girl in the Taxi 3, 4, Sothern and Marlowe 5, 6, Holbrook Blinn in The Boss 10, John Drew in A Single Man 11, Officer 606 12, 13.

Poli's had a very big week beginning Christmas, with Pauline as a headliner. Griffith, the mathematical marvel, whose work the week previous when he was the headliner had mystified everybody, was found dead in his room at the Nelson Hotel the Sunday morning following. Epilepsy was the cause.

The Gilmore was occupied by the Vanity Fair Burlesquers 25-27 and Billy the Kid the rest of the week.

Springfield holds the record of money received at one performance by Henry Irving and Ellen Terry when jointly starring some ten years ago. A Saturday matinee of a three-day engagement at the Court Square, The Merchant of Venice being the bill, enjoyed receipts of $4,150. There is some dispute whether another record wasn't fixed at a matinee of The Two Orphans at the Gilmore the rainy Friday afternoon just before Christmas, when the house held $1.70.

Manager Breen, of Poli's, is giving his lady patrons tasteful New Year souvenirs this week.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY: The Commuters Dec. 27, with Harry Davenport and an excellent cast, including Florence Malone and Amy Lesser. Harry Davenport as Sammy Fletcher made a big hit, and was a great favorite with all. John S. Robinson as Larry Brice and Florence Malone as Hetty Brice were very fine, while Amy Lesser as Carrie, the servant girl, was also very clever. Kerra Kenwyn, Lillian Thurgate, Frederick Malcolm, and E. Y. Backus did well. The stage settings were very elaborate, while the costumes were a delight to the eye. An enjoyable play, presented by an excellent co., to attendance fair; deserved capacity. Al. Reeves's Beauty Show 28-30 (daily matinees), with Blanche Martin, Blanche Curtis, Zelia Russell, Catherine Crawford, George W. Scott, William Inman, and Andy Lewis in Firing High and Easy Picking; two well-staged and costumed burlesques; very large chorus, mostly girls, gave satisfaction, to large attendance. Margaret Dunwoody in East Lynne 1 (matinee and night) was the attraction for the new year and pleased good attendance; good co. and production.—ITEMS: The Lester Lonergan Stock co. now playing to S. R. O. at Hathaway's Theatre, New Bedford, Mass., gave an informal reception and banquet to the newspaper men of New Bedford and a few others of the co. on the stage after the regular performance 27, and it was one of the greatest of treats. The chief event was the performance of a little play, entitled I Don't See How They Do It, a jolly original skit, in which the idiosyncracies of members of the co. and the managerial contingent were exploited, and good-natured jibes were perpetrated at the expense of a number of their friends. There were shrieks of laughter at the impersonations of Andrew E. Hathaway, John M. Hathaway, Theodore B. Bayles, Lester Lonergan, and others, and the skit closed with a screaming ensemble, upon which the curtain refused to fall. The speaking began with remarks by Mr. Lonergan, who extended his thanks for the kindness shown the co. and made special reference to the press. Remarks on behalf of the newspapers were made by Cooper Gaw, George A. Hough, E. H. Hicks, and Harold Winslow. Other speakers were Andrew E. Hathaway, John M. Hathaway, Mr. Langdon, Dr. W. H. Thayer, Rollo Lloyd, Guy Murdoch, John F. Goggin, and Mr. Basin. Mr. Murphy was given a flattering recention when called upon to sing. Mr. Lonergan introducing him as "the champion athlete of the world," and the co. greeted him with a college cheer.—Eddie Phelan's father, whose co., the Phelan Musical Comedy co., was playing a three days' engagement in Taunton, came down to visit his son, and was among those present. Mr. Basin, another guest, was the scenic artist for The Chantecler production. Among the special guests were Walter McPhail, MIRROR correspondent, New Bedford, and Mrs. McPhail. E. V. Phelan, of Lynn; Edward Noonan, Andrew E. Hathaway and wife, Mr. and Mrs. John M. Hathaway, and Lieutenant Charles L. McBay.—There has been considerable criticism on the part of the local public regarding the scarcity of high-class attractions being played at the Academy—this is not the fault of Manager George S. Wiley.—Though billed on the house programme Al. Reeves did not appear here with his co. 29, 30.—J. Fred Miller, of the Academy, has one of the best arranged bill rooms that can be found in any theatre in this country. According to all visiting managers and actors that play this theatre it is a model of neatness. There are not many attractions booked for the Academy at present; the condition of the theatrical business in New England at the present time being very poor. In this city all the mills are on full time, and the reason for the non-attendance is hard to figure out.—Redford and Winchester, who are at present in Australia, are meeting with great success.—The Palace Theatre has again changed hands, Manager John W. Barry retiring to devote all of his time to the Savoy in New Bedford.—Wright Huntington and William Lambert, of The Gamblers co., entertained several of their Fall River friends in Providence 3.—Estelle Wordette and co. were at the Bijou 1-3.—Manager L. M. Boas, of New York, was in town 27.

W. P. GEE.

PITTSFIELD.—COLONIAL: The Climax Dec. 25 pleased good business. The Cat and Fiddle 1, 2 drew good business to both performances; good attraction. May Irwin 3 in She Knows Better Now; fine house; this was Miss Irwin's first visit and she was given an enthusiastic reception.—ITEM: The men who recently purchased the Colonial Theatre organized the Pittsfield Theatre co. and elected the following officers: Daniel England, president; Luke J. Minahan, vice-president; William H. Eaton, treasurer, and the above with Edward Boltwood, directors. Alfred Daniels resigned his position as city clerk and accepted the position as manager. Mr. Daniels was a former newspaper man; he is a young man and a hustler in every sense of the word; he has closed the Colonial until 12, and in the meantime it will be put in first-class condition.

LOWELL.—OPERA HOUSE: Charles Cherry in The Seven Sisters pleased large house Dec. 27. The Commuters 30; two large houses.—MERRIMACK SQUARE: Homan's Musical Comedy co. in Lodge Night, the Le Roeuf Brothers, the Comedy Singing Four, Eddie Healey.—KEITH'S: Old Timers' week. Mrs. Annie Yeamans, Fox and Ward, Gus Williams, Ward and Curran, Lottie Gilson, Mr. and Mrs. Harry Thorne, Allen and Clark; playing to capacity houses.—HATHAWAY: The Brown-Horton Stock co. in Where the Trail Divides 1-6; capacity business.—ITEM: Mrs. George B. Hibbard, widow of the late ex-Mayor Hibbard, of Boston, has joined the Brown-Horton [illegible]

BROCKTON.—CITY: The Co[illegible] produced 29; pleasing entertainment; fair [illegible] Davenport, John S. Robertson, Flora [illegible]ne, and Amy Lesser deserve mention for good comedy work, and the support was well balanced.—Hathaway: The Thompson-Woods Stock co. in As Ye Sow 1-6 opened to large house; the play and co. gave evident satisfaction. Thurlow White, W. H. Dimock, W. H. Bedell, Frances Brandt, Marion Chester, and Ida Parks did good work and were well supported.

HOLYOKE.—EMPIRE: Empire Stock co. 1-6 in The House Next Door; fine performance; heavy business; Willard Dashiell scored heavily; also Earl Metcalf and Pierre Peltier pleased immensely.—ITEM: Pierre Peltier, formerly of the Julia Marlowe co. and a former Holyoker, has joined the Empire Stock co.

GLOUCESTER.—UNION HILL: Taylor Stock co. 1-6 in In Arizona, An Actor's Romance, Charlotte Temple, When Hearts Are Trumps, The Blind Girl, In the Bishop's Carriage, and Just Struck Town; good co.; fair business.

FITCHBURG.—CUMINGS: Lando Stock co. in The White Sister 1-6; fine business, being turned away matinee 3. The work of Lillian Lee Anderson, Albert Lando, and Frank Thomas was especially commendable.

LAWRENCE.—OPERA HOUSE: Madame Sherry Dec. 30; good houses; pleased. Revels of Graustark 1-3; good business.

SALEM.—EMPIRE: Madame Sherry 1; excellent co.; S. R. O.

ATHOL.—THEATRE: Lost Trail Dec. 30; fine co.; poor business.

MICHIGAN.

BATTLE CREEK.—POST: Keith Stock co. Dec. 28-1; good co. and business. Plays Shore Acres, His Last Dollar, The Peddler, The Vinegar Buyer, Never Too Late to Mend, Mamzelle, Henpecked Henry 2-4; good co.; fair business.

COLDWATER.—TIBBETTS OPERA HOUSE: Le Brun Grand Opera co. did not play Dec. 27, owing to illness of the leading member. Another date arranged later. Cal Stewart in Politics 29 pleased an appreciative audience.

KALAMAZOO.—FULLER: Ty Cobb in College Widow Dec. 25 pleased capacity.—ACADEMY: Man on the Box 25; two fair houses.

ADRIAN.—CROSWELL OPERA HOUSE: Cal Stewart in Politics Dec. 28 pleased good big house.

MINNESOTA.

ST. PAUL.

John Mason in As a Man Thinks—Emma Trentini Slightly Indisposed.

As a Man Thinks is Gus Thomas at his best, and with John Mason in the leading role the Shubert could hardly have secured a stronger attraction with which to usher in the new year Dec. 31-6. The many curtain calls at the close of the performance and the freely expressed encomiums by the departing audience were a rare tribute to playwright, play and players. Dark 7-10. Lambardi Opera co. 11-13. Abers's Bohemian Girl co. may follow.

Owing to a cold contracted by the star, Emma Trentini, the performance of Naughty Marietta evening 31 and matinee 1 were abandoned at the Metropolitan 31-1. The first performance was given evening 1 before a large audience. The star, though still slightly indisposed, sang well and the performance won much favor. The Pink Lady 8-13. Old Homestead 14-20. Montgomery and Stone 21-24. May Robson 25-27.

St. Elmo came to the Grand for the third time 31-6 and again with Martin Alsop in the title-role. School Days 7-13. Girl in the Taxi 14-20. White Sister 21-27. Fiske O'Hara 28-Feb. 3. Thurston 4-10. Goose Girl 11-17. Mutt and Jeff 18-24.

Mabelle Adams and co. in an effective one-act play called Zila, which permits her to introduce her violin specialty, was the feature of an excellent bill at the Orpheum 31-6.

Mae Devlin and co. and Julia Curtis and Dancing Girls headed the Empress bill 31-6.

The Big Review was the attraction at the Star 31-6.

Harold Bauer was soloist at the Symphony concert at the Auditorium 26. "Pop" concerts are again being given here every Sunday afternoon.

The repertoire of the Chicago Grand Opera co. at the Auditorium will be as follows: Concert Jan. 28, Tristan and Isolde 29, Le Jongleur de Notre Dame and ballet matinee 30, Jewels of Madonna 30, Secret of Susanne and Hansel and Gretel matinee 31, Natoma evening 31.

Two players prominent in the John Mason co. appeared with the stock co. at the old People's Theatre. Walter Hale first emerged professionally from the wings of this theatre; Eleanor Moretti was leading woman toward the end of the stock season in 1880.

Lenora Bradley, with St. Elmo at the Grand this week, played leading roles here with the William Morris Stock co. during the Summer of 1894.

JOSEPH J. PFISTER.

DULUTH.—LYCEUM: Gus A. Forbes's Stock co. farewell performance in Duluth Dec. 31-6 in The House of a Thousand Candles and The Christian; excellent business; well-pleased audiences.

RED WING.—T. B. SHELDON MEMORIAL: Howe's pictures Dec. 14 pleased full house.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE: The Rosary Dec. 23 to slim business. The Rice Minstrels 25; two capacity houses. The American Stock co. 26-30; poor business.

YAZOO CITY.—YAZOO THEATRE: Dockstader's Minstrels Dec. 23; very good co.; fair business. The Rosary 28; good co., to very good business.

JACKSON.—CENTURY: The Rosary Dec. 26 pleased fair business.

MISSOURI.

KANSAS CITY.

Blanche Ring Popular as Ever—Mizzi Hajos Won Instant Favor

When Blanche Ring comes to town Kansas City always turns out in force, and her week at the Shubert Dec. 31-6 was no exception to this rule. Her new vehicle, The Wall Street Girl, was quite a hit also, and, altogether, it was one of the most enjoyable musical offer-

ings of the season. Of course, Miss Ring scored heavily in her vocal numbers, and "Dpedle-Dum-Dee" promises to be as popular as "Yip-I-Addy," and other songs she has made famous. Harry Gilfoil is the chief in the support, and, contrary to traditions, omits his usual string of imitations, and devotes himself to the comedy alone. Clarence Oliver, a Kansas City boy, handled the juvenile role excellently and was enthusiastically applauded. Charles Gootbold, Paul Porter, Wellington Cross, Lois Josephine, Charles Sibler, Maude Knowlton, and Florence Shirley, all pleased in other principal parts. Everywoman 7-13.

The Spring Maid, with Missi Hajos featured, was the New Year's week attraction at the Willis Wood, and also played to a succession of crowded houses. The piece was a winner from start to finish, being replete with excellent comedy and numerous song hits. The star won instant favor, and her song, "Day Dreams," promises to linger for some time as a happy reminder of her first Kansas City appearance, which, it is hoped, will not be her last. George Leon Moore as the Prince makes much of his role, and shares in the honors with Miss Hajos. Dorothy Maynard also found decided favor, while Leon Stark and Ralph Newman furnished the comedy. The production was attractively staged and costumed. Myrtle Elvyn 5.

Harry Bulger and The Flirting Princess held the boards at the Grand 31-6, and pleased as usual. The star scored as usual, and was even funnier than before, while the supporting co were capable. Mutt and Jeff 7-18.

O. D. Woodward has secured control of the William Grew Stock co., which has been playing for some time at the Auditorium, and again giving it the name of the Woodward Stock, opened the week of 31 with Maxine Elliott's former success, Her Great Match. With the exception of Mr. Grew the personnel of the co. remains about the same. Austin Webb, a former Woodward Stock player, is the new leading man, and with Enid May Jackson carried the leading parts in the above play with splendid effect. Vassie Farrell, Elinor Hicks, and Minnie Grey, three new members of the co., pleased immensely and give much promise. Ivy Bowman, Taylor Bennett, Frank Denithorne, Pierce Watkin, and Clinton Tustin handled other roles to general satisfaction. Jesse B. Fulton, the stage director was responsible for some attractive settings. Billy 7-13.

The Smart Set, with S. H. Dudley and a big co. of colored entertainers, found ready favor at the Gillis 31-6, playing to good business. Dr. Beans from Boston proved a good vehicle for the display of the talents of the various members, the musical numbers especially scoring heavily. No Mother to Guide Her 7-13.

Valerie Bergere and co. in a sketch called Judgment were the Orpheum headliners 31-6, with Burns and Fulton, Dos and Crawford, Nevins and Gordon, Charo and Wilkes, Chick Sale and Donovan and McDonald as the other numbers and the programme all pleasing. Business excellent.

The Empress had Byrne Brothers in A Carriage Ride and its Mishaps for the tooliner 31-7, pleasing large audiences nightly. Other acts were Freeman and Dunham, Harry Bouton, Hoey and Mozar, J. Frank Burke and co., and the Coolevs, all winning applause.

The Passing Parade opened a week's run at the Gayety 31 to two big Sunday audiences. James Rowland, Charles Aveling and a big co. were enthusiastically received. Ben Welch's Burlesquers 7-13.

The Cherry Blossoms played the week of 31-6 at the Century to a very satisfactory week's business. Jack Perry headed a capable co. of entertainers and was well received. The Darklings 7-13. D. KERDY CAMPBELL.

ST. JOSEPH.—TOOTLE: Get-Rich-Quick Wallingford Dec. 26; capable co.; drew well. The Fortune Hunter 30 pleased good business. William Rosell as Nat Duncan deserves special mention.——LYCEUM: School Days 24-30 played to steady good business. Herman Timberg and Maud Campbell were the chief favorites.

HANNIBAL.—PARK: The Red Mill Dec. 25; good co.; two fair houses. The White Sister 26; good co. and business. The Flirting Princess 30, with Harry Bulger; excellent co.; two good audiences.

MONTANA.

BUTTE.—FAMILY: Gillette Stock co. Dec. 31-6. By Right of Might 7-13.——ORION: Cruze Musical Comedy co. 31-6 in A Night at Coney Island. Manager Swarts, of the Empress and Orion theatres, has recovered from an attack of grippe that was so severe as to threaten pneumonia.

NEBRASKA.

OMAHA.

Good Bills and Business at All Houses—Special Praise for Mantell and Company.

The Spring Maid was the notable offering at the Brandeis Dec. 28-30. Missi Hajos carried the title-role to the very evident satisfaction of the large audiences. The supporting co. was excellent, and the costumes unusually attractive. School Days opened a week's engagement 31, and is doing well. Herman Timberg, as usual, is a great favorite, especially with the young folks. The girls and boys dance well and the house promises to be sold out for the matinees. Alma, Where Do You Live? 7-10. The Smart Set 11-13. Alice Lloyd 14-17. Jan Kubelik 18.

After an absence of several years, R. B. Mantell reappeared at the Boyd for the first half week of 31 in King Richard III. The star is deserving of special praise for a series of masterly productions of Shakespearean plays. The supporting co. is quite satisfactory, and although business was not so good as it should have been, the audiences were most enthusiastic. As You Like It, Othello, Richelieu, Hamlet and King Lear completed the programme. Laurance D'Orsay 9, 10. Sheehan Opera co. 12, 13.

The bill at the Orpheum 31-6 is Cole de Losse Trio, World and Kingston, W. B. Patton and co., McDevitt, Kelly and Lucey, La Titcomb, Nat M. Wills, and Jackson and McLaren as the Australian Woodchoppers. As usual, the audiences are quite enthusiastic in showing their appreciation of the different numbers, which are good as a whole, without any special leading attraction.

One of the best things of the season seen at any of our playhouses at popular prices is Ben Welch's Burlesquers, which is at the Gayety for week of 31, where the house is crowded twice daily. Ben Welch and Lew Kelly lead the fun, and the specialties are also well received. For week of 7 Social Maids.

The Krug, as usual, reports business excellent, where the attraction for the present week is the Ducklings. The girls are more than usually good looking and considerable talent is displayed. For week of 7 the new Biz Review.

The Woodward Stock co. gave The Girl and the Judge week of 31, with When We Were Twenty-one underlined. J. BINGWALT.

FAIRBURY.—OPERA HOUSE: Old Swanson Dec. 16; good, to big business. Convict's Daughter 1 canceled. Brewster's Millions 11 changed to 2.

FREMONT.—LARSEN: The Fortune Hunter Dec. 21 pleased big business. Brewster's Millions 28 canceled, and comes 4.

BEATRICE.—PADDOCK: William Rosells in The Fortune Hunter Dec. 26; excellent co.; big business.

NEVADA.

RENO.—MAJESTIC: The Rosary Dec. 24; fair co.; good house. The Missouri Girl 25; good business.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Selig's photo-play of Cinderella, featuring Mabel Taliaferro, and The Banks and Preasele Duo, a clever and dainty musical act, crowded this house first half of week of 1-6. Balance of week's bill includes the Two Hardts, burlesque acrobats, and Christine, ventriloquist.

DOVER.—CITY OPERA HOUSE: The Gamblers Dec. 30 more than pleased good business; excellent co. and performance.

NEW JERSEY.

NEWARK.

Seven Days Well Presented at the Newark—Another New House Opened.

Seven Days was delightfully presented at the Newark Jan. 1-6. The co. consisted of Willard Louis, James Magley, William S. Lyons, William Eville, Thomas J. McMahon, Margaret Bourne, Winona Shannon, Irma La Pierre, and Marie Haynes. The Fortune Hunter 8.

The Rose of the Rancho crowded the Orpheum 1-6, where the Parton Stock co. are still favorites. Are You a Mason? 8.

Everyman's Daughter was presented at the Columbia 1-6. Fair co. consisting of Jessie Arnold, Alma Russell, Louise Kelly, Lulu Bisbon, Bernard Granny, Fred Pittam, Jack Louis, and Frederick Whipple. Billy the Kid 8.

The Imperial Burlesquers crowded the Gayety 1-6. Harry L. Cooper was leading funmaker. Others were the Pivety Lorella Sisters, Walter Wolfe, Margaret Lee, Madge Marion.

O'Brien and Buckley were headliners at Proctor's 1-6. Others were Dan Burke and the Wonderful Girls, Edward Abeles, Joe Welch, Mary Elizabeth.

The New Shubert opened 8 with Never Homes.
GEORGE S. APPLEGATE.

JERSEY CITY.

Large Audiences and Fine Offerings—Big Holiday Business.

The Rosary was presented at the Majestic Jan. 1-6 to very good patronage by an excellent co. Harrington Reynolds as the good natured priest, Brian Kelly, handles the part in a masterly manner. Grace Reading in a dual role was effective. Edwin Vail as the agnostic husband was very good. Mabel Haven and Billy Champ took good care of the comedy end of the play and made a hit. Donna Lee as the priest's niece, Walter Fenner as the false friend, and Edgar Murray as the loveslck youth were good. H. B. Warner in Alias Jimmy Valentine 8-13. Mutt and Jeff 15-20.

The Vale Stock co. at the Orpheum Theatre is seen at its best in The Warrens of Virginia, which was presented by that competent organization 1-6, to increasing patronage. The staging of the play is of the best, the opening scene being a marvel of stage management. Throughout the play the Southern air permeates, in costuming, dialect and furniture. Louise Vale as Agatha never for one moment forgets that she is a Virginian, and her acting is of the best. Her comedy and pathos is so well blended and her idea of the character so well understood as to make it a truly wonderful characterization. William D. Crimans as General Warren is excellent, and his acting called forth much applause. Marie Reels as Sapho, the colored servant, played the part true to life. Alice Baker was Mrs. Warren; Frank De Camp, General Griffin; Leslie King, General Harding; Samuel Godfrey, General Carr; Henry Heuer, Corporal De Peyser; Pedro De Cordoba as Lieutenant Burton was most effective. The Lily 8-13.

The Whirl of Mirth co. drew fine houses to the Bon Ton Theatre 1-6 and gave a very good show. Eddie B. Collins, of this city, is the star, and he appears in a two-act comedy, Dooley's Reception. Mr. Collins is a clever comedian and he is supported by a hard-working co., consisting of William Kenny, Gene Pollard, Edgar Hall, Willie Mack, and Hester Waters. A number of novel specialties are introduced during the action of the play. The Cosy Corner Girls 8-13.

After one week at the Orpheum Theatre without an orchestra, the old favorite musicians returned 1, and will continue. Director Travers Vale, of the Vale Stock co., announces a partial list of plays for his co. at the Orpheum, among which are Madame X, Excuse Me, Uncle Tom's Cabin, Seven Days, The Man from Home, and The Heart of Maryland. The new executive staff consists of Thomas Sheeley as business-manager; Harry Meyers, treasurer; Owen Markay, advertising agent; Phil Schilow, stage carpenter; John La Due, electrician; James Welch, props.

The local T. M. A. members were at the Bon Ton Theatre 8 as a compliment to one of their members, Eddie B. Collins, star of the Whirl of Mirth co., and thoroughly enjoyed a snappy performance, during which President Elmer F. Bush, on behalf of the lodge, presented Mr. Collins with a handsome umbrella.

WALTER C. SMITH.

BURLINGTON.—AUDITORIUM: With the first presentation in this city of Madame X Dec. 29; a Burlington audience was again given another dramatic treat, and rarely indeed is there such an outburst of applause that followed the excellent work of the entire co. Herbert Charles, a recent acquisition to the co., deserves the highest commendation for particularly good work as Raymond. Two nights of vaudeville and photo-play drew capacity 30-1.——ITEMS: George S. Applegate, the genial and live wire representative of The Mimos, at Newark, N. J., was an overnight guest of F. J. Hollow, of the Madame X co., 29. The meeting of Mr. Applegate and the writer was most cordial; they were likewise received by Messrs. Crecellius, Charles, and Hollow.——It is said that Louise Melbourne, the winsome little actress, whose appearance as Bob, the newsboy in A Little Outcast, has caused favorable comment, will shortly be seen in Lubin picture presentations.

J. WILL BURR.

UNION HILL.—HUDSON: Biz business is the rule here, and a fine bill is offered by Geiger, a wonderful violinist; Carl Henry, Harry Hayward and co. in a new act that is very funny, Walter A. Greene and co. in a capital sketch, The Suspect; Belle Gold, Musical Gordon's Highlanders, Texas Guinan and co., and Maximo and co.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL: The Kinemacolor pictures were shown here for the first time Dec. 29, 30, and proved highly entertaining and instructive to large audiences. Nora Bayes and Jack Norworth and a large contingent of vaudeville artists in Their Musical Surprise were cordially received by full capacity houses 1, 2. Besides the Norworths, who won favor, were James J. Morton, Louis Simons, Rita Walker, Cyril Chadwick, and Frances Gardner. The Bird of Paradise 4, 5 drew large audiences and made a strong impression and proved a most fascinating play of Hawaiian life with striking scenic effects. Lauretta Taylor scored a triumph as the South Sea heroine, whose heart is shattered by a white man. Pamela Garthorne, and Guy Bates Post were prominent in the well-balanced cast.——EMPIRE: The Bon Tons 1-3, presented a bright and dashing burlesque performance to packed houses. The prominent figures were Bert Baker, Lee Hickman, Babe La Tour, Edith Graham; the chorus was large and handsomely costumed. Waldron's Trocaderos 4-6, with Frank Finney, Sam J. Adams, Minnie Burke, Frankie Bailey drew packed houses.——PROCTOR'S: The headline feature week 1-6 was S. Miller Kent, the popular vaudeville actors first appearance in a new and extremely novel sketch, entitled The Real Mr. Q, which won an insantaneous success. Mr. Kent appeared to exceptionally good advantage in a character of the Raffles type, in which he gave a most finished interpretation. The playlet is most cleverly constructed, and the interest well sustained with a startling climax. The act will prove one of the biggest hits on the vaudeville stage. Business was up to the full capacity of the house.——GAIETY: The Champagne Girls 1-6 offered one of the strongest performances seen at this house. The principals were Arthur Clamage, Dutch comedian; Ed. Smalley, Maybelle Mahlum, and La Cell sensational dancer. Next week: Hurdy Gurdy Girls.——MAJESTIC: Vaudeville and the latest moving pictures did enormous business 1-6.

GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE: Henrietta Crosman in The Real Thing played a return engagement Dec. 29 to a large and appreciative audience. Paul Gilmore in The Mummy and the Humming Bird delighted two packed houses 30. Chester De Vonde, supported by Miss Van Auker and an adequate cast, presented Woman Against Woman 1, 2; capacity houses. Nora Bayes and Jack Norworth surprised and delightfully entertained a huge audience 3. The offering was out of the ordinary, and received well-deserved applause. Besides the stars there are James Morton, Cyril Chadwick, Rita Walker, and Ubert Carlton.——MOHAWK: The Crackerjacks, with Mollie Williams, Ruby Leonl, and Johnnie Jess holding down the leading characters, was greeted by big houses 29-30. The Trocaderos proved to be a strong drawing card, playing to capacity houses at each performance. Frank Finney, the popular star, made a big hit. He is ably supported by Minnie Burke, Sam Adams and Frank Rose.——ITEMS: A. Kansas, proprietor of the Orpheum, tendered a complete surprise when on New Year's night, immediately after the final performance, a spread was served to the performers and stage employes.——Messrs. Howard Pilling, George Ille, William Blummer, and Lester Russell entertained during the course.

NAT. SAHR.

ROCHESTER.—LYCEUM: Nobody's Widow 1, 2, with Blanche Bates in the stellar role, proved to be a genuinely amusing and bright play, filled with any quantity of witty lines. Miss Bates was excellently supported by Bruce McRae. Adelaide Prince contributed much to the comedy. Captain Whittaker's Place gives Thomas A. Wise splendid opportunities 3, 4. He is ably supported by a most capable cast.——BAKER: The Third Degree, with a well-balanced cast, was given an excellent production 1-3. Sarah Padden in the leading role received a cordial reception, while Joseph H. Garry in the role of Brewster gave a most convincing and truthful impersonation. The other members of the cast were admirably fitted for their respective parts. Our New Minister 4-6 was enjoyed by large houses. The scenic effects were well handled, and the production altogether satisfactory.——COOK'S: Moulin Rouge Burlesquers 1-6 proved to be one of the liveliest burlesques seen here this season. The entire production is above the average.——CORINTHIAN: Robie's Knickerbocker Girls 1-6 gave a snappy burlesque, consisting of two one-act farces. The olio contained a number of unusually good acts; good business.

E. G. SIMMER.

ELMIRA.—LYCEUM: Cornell University Glee, Banjo and Mandolin clubs Dec. 30; capacity delighted. Hortense Nellson in A Doll's House 1; fair business.——MOZART: The Stanford and Western Players in Up York State proved a happy holiday offering 1-3; large business. Emily Smiley scored as Evelyn Blair. James Moore was an acceptable Darius Green. Harry Wilgus pleased as Dodge, and splendid work was also contributed by Anna O. Turner, C. Norman Hammond, Caroline Locke, William Slider, Margaret Field, Ernest Sinclair, Charlotte Downing, Maurice Stanford, and David Rogers.——ITEMS: Vaudeville has been discontinued at the Colonial Theatre, Elmira's handsome new playhouse, and, for a time at least, motion pictures will be offered. It is probable that this change is but temporary, and that other plans will speedily be made.——Emily Smiley, the popular young leading woman of the Stanford and Western Players at the Mozart, spent 31 with her family in Philadelphia.——Charles J. Haines and Geraldine Russell, formerly of the Stanford and Western Players, have joined the Victoria Theatre Stock co., Rochester.——Walter Johnson has been added to the Stanford and Western Players.

J. MAXWELL BEERS.

SYRACUSE.—WIETING: Gertrude Elliott created a most favorable impression by her excellent work in Rebellion Dec. 30. George Farquer, Eva Vincent, George Le Guere, A. Bentley Gatty, and Fuller Mellish furnished capable support; business good. A Bird of Paradise drew good-sized houses 1-3, and made a hit; production and co. of the best. Lauretta Taylor being remarkably good as Leilani. Guy Bates Post, Theodore Roberts, Lewis S. Stone, Albert Perry, and Pamela Garthorn were also seen to advantage.——EMPIRE: Henrietta Crosman in The Real Thing drew well and pleased 1, 2.——BARTABLE: Our New Minister 1-3; interesting and attracted well.

E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE: Our New Minister Dec. 27; well received. Baby Mine 30; good business.——KENNEY'S ORPHEUM: Manhattan Stock co. 26-30.——ITEM: The Novelty Roller Rink, said to be the largest in Northern New York, opened 23.

DON HOLBROOK.

TROY.—RAND'S OPERA HOUSE: Gertrude Elliott Dec. 29 in Rebellion pleased good audience. Nora Bayes and Jack Norworth gave what they called a Musical Surprise Party 30, and it was all the title called for and delighted two large houses. The singing specialties were especially fine. Alice Lloyd 2 in Little Miss Fix-It; business and performance fair. The Cat and the Fiddle 3; good house; scenery, co. and entertainment good.——ITEM: At Proctor's Griswold first-class vaudeville and moving pictures continue to fill house at every performance.

BINGHAMTON.—STONE OPERA HOUSE: Harvard Spirit Dec. 28; fair performance and business. Paul Gilmore in The Mummy and the Humming Bird 30; enthusiastically received by fair-sized audience. Mr. Gilmore at his best, and co. gave excellent support. Jack Norworth and his Musical Surprise Party 31; splendid performance and good business. Mr. Norworth was excellent and sang well; Hirschoff Troupe of Russian Dancers were well received. Henrietta

The First SHORT VAMP in America was an O-G SHOE — and now they're everywhere!

Simply the Same Old Story—O-G SHOE Style Supremacy. Every new idea we start becomes a National Standard of Fashion as fast as other footwear makers can "get to it." There's a lot of satisfaction to us, however, in REALLY ORIGINATING the SHOE STYLES OF A CONTINENT! And there's an equal gratification to O-G patrons in BEING FIRST with the FASHIONS THAT SET THE PACE FOR THE NATION.

MORAL: Don't buy shoes till you play Chicago! Wait till you can get the ABSOLUTE LATEST at first hand!

When you reach Chicago—just 'PHONE US.

O'CONNOR & GOLDBERG WOMEN: 23 E. Madison and 205 So. State Street.
MEN: 6 So. Clark and 205 S. State (1st floor).
(All 'phones, Harrison 6408. Jot it down.)

Sozodont Liquid Powder Paste

VARICOSE VEINS, BAD LEGS ETC.
are completely cured with inexpensive home treatment. It absolutely removes the pain, swelling, tiredness and disease. Full particulars on receipt of stamp.
W. F. YOUNG, P. D. F., 407 Temple St., Springfield, Mass.

M. STEIN'S · MAKE-UP
ABSOLUTELY GUARANTEED

Crosman in The Real Thing 28; enthusiastically received by capacity.

STAPLETON, S. I.—RICHMOND: The Richmond Stock co. last week presented The Woman in the Case and gave a most satisfactory performance. Blanche Whitley as Margaret Rolfe acquitted herself with great credit and won instant favor. Elizabeth Brock was also seen to good advantage as Claire Forster. Others in the cast worthy of special mention were Norman Wendell, Hermer Barton, Scobie Allen, and De Witt Newing.

ROME.—LYRIC: Ernie Marks's Stock co. Dec. 16-23; splendid co.; good business. Plays: The Girl and the Gambler, Over the Hills to the Poor House, Brother Against Brother, Happy Hooligan, The Pride of the Army, Reaping the Whirlwind. Our New Minister 27; good; fair house. The Easiest Way 28; excellent; good attendance. Phil Ott's Comedians in The Monarch and the Maid 29, 30; good; medium houses.

GLOVERSVILLE.—DARLING: The Easiest Way Dec. 27; splendid business; highly pleased audience; exceptionally fine work in all roles. The Girl and the Tramp 29; co. and business poor. The Man of the Hour 30; good business and satisfaction. Lost Trail 1; twice good business; medium satisfaction. The Country Boy 2; enthusiastically received; large audience.

NEWBURGH.—ACADEMY: Myrtle and Harder Stock co. closed week Dec. 25-30 with His Last Dollar. The Girl in Waiting. A Gentleman from the South to crowded houses. Billy Allen's Musical Comedy co. opened week 1-8 with The King of Kokomo to S. R. O. Other plays: The Man Behind, Miss Idlewilde, Love Hunt; co. good.

SODUS.—NEW OPERA HOUSE: Missouri Girl Dec. 28; good matinee and capacity at night, in spite of bad rainstorm. Sunny South 2; large matinee and full house in evening. Both cos. gave satisfaction.—ITEM: Business this year has exceeded anything in history of house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Charles K. Champlin Stock co. presenting The Crisis. Mills of the Gods, Call of the Wild, Shore Acres, The Runaway Wife, The Reformer Hello Bill 1-6; good co.; good and excellent business.

CORNING.—OPERA HOUSE: Kirk Brown co. 1-3; three matinees and three night performances to capacity houses; strong co. Plays: The Liars, The Two Orphans, Romeo and Juliet, Michael Strogoff, The Iron Master, An Enemy to the King.

AUBURN.—JEFFERSON: Victor Moore 1 pleased capacity. Easiest Way 2 greeted by small house. Henrietta Crosman 4; good business.—AUDITORIUM: Cow and the Moon 6; good business.

PALMYRA.—OPERA HOUSE: Rockwell's Sunny South Dec. 23; good attraction; excellent business. Frank Farrell and Wanita Wallace in The Missouri Girl 27; good co.; light business.

CORTLAND.—THEATRE: A Foxy Trapp Dec. 28; disappointed two big audiences. The Bachelor 27 pleased fair house. The Night After 29; excellent production; full house.

PENN YAN.—SAMPSON: The Sunny South Dec. 29; light business. Guy Brothers' Minstrels 1; matinee and night; pleased good business.

BATAVIA.—THEATRE: Guy Brothers' Minstrels Dec. 26 pleased capacity. Howe's pictures 29 pleased fair business.

ONEONTA.—THEATRE: Paul Gilmore in The Mummy and the Humming Bird 1; excellent co.; pleased two crowded houses.

LYONS.—MEMORIAL: Sharpley Stock co. 1-6; opened with The Cowboy and the Girl to S. R. O.; good co.

WELLSVILLE.—BALDWIN: Hortense Nielsen in A Doll's House Dec. 29; fair business.

COHOES.—MAJESTIC:—ITEM: Policy changed to vaudeville under management of Phil Taylor.

OGDENSBURG.—OPERA HOUSE: The Cow and the Moon 1; fair satisfaction and house.

PLATTSBURGH.—THEATRE: Vogel's Minstrels 1 pleased two large houses.

NORTH CAROLINA

ASHEVILLE.—AUDITORIUM: The Dawn of a To-morrow Dec. 28; very good co.; pleased fair business. The Top o' the World 29; fair co. and business.—ITEM: Henry Ellsworth's Oberammergau 1-3; received popular approval and was well patronized.

GREENSBORO.—GRAND: The Dawn of To-morrow Dec. 30; matinee and night; very fine attraction; good business both performances. H. Harry Hoy as Sir Oliver Holt and Miss Lowe as Glad deserve especial mention.

OHIO

COLUMBUS.

Pleasing Performance by Southern Stock Company—Kate Jepson Well Remembered.

The amusing comedy, Billy, was cleverly enacted by the Southern Stock co. last week at the Southern. Edward Mackay as Billy proved himself a comedian of ability, and Miss Van Dyne as the sister was excellent, as usual. This co., under the direction of Messrs. Stubbs and Mackay, is meeting with unqualified success. Next week Clyde Fitch's comedy, Girls, will be the offering.

TICKETS

COUPON and STRIP

There is But One BEST—Those Made by

WELDON, WILLIAMS & LICK

FORT SMITH, ARK.

San Francisco, Cal. Minneapolis, Minn

Madame X, presented by a capable co., with Adeline Dunlap in the title-role, pleased small but appreciative audiences the first two days of last week at the Colonial. The Aborn English Grand Opera co., in repertoire, was the attraction Dec. 28-30, drawing good houses. The Deep Purple 2, 3.

Capacity audiences greeted James K. Hackett at the Hartman in The Grain of Dust 25, 26. Mr. Hackett is supported by an artistic co., including E. M. Holland, Fraser Coulter, Frank Burbeck, and Ipetta Jewel. On Wednesday night the Yale Dramatic Association produced The Devil's Disciple to a large and appreciative audience. The Spendthrift 28-30, with Fanny Ward, Lionel Adams, Kate Jepson, and others, pleased good-sized audiences. Miss Jepson, well remembered in this city for her clever work in the old Empire Stock co., was splendid as Aunt Gretchen. The Scarecrow 1, 2. Louis Mann in Elevating a Husband 3, 4.

Edward Abeles, Walter Kelly, Marion Garson and co. formed part of an excellent bill at Keith's the past week, packed houses being the rule. Lillian Mortimer heads the bill 1-8.

At the High Street No Mother to Guide Her 25-27, and The Girl of the Streets 28-30, drew small houses. The Goose Girl 1-3. The Light Eternal 4-6.

Probably the best bill of the season at the Broadway was presented Christmas week. J. Hunter Wilson and Effie Pearson, and others 1-6.

Dockray ("Doc") Quigley, the minstrel connected with the Field's Minstrels for over twenty years, died at the home of his sister, Mrs. Charles Hoole, this city, 26.

K. D. McMAHON.

CINCINNATI.

Francis Wilson and Baby Davis Well Received—Some Fine Attractions to Come.

At the Grand Opera House Francis Wilson renewed his success in The Bachelor's Baby Jan. 1-6. Baby Davis and a good co. supported him. Mrs. Fiske, a Cincinnati favorite, appears 8-13 in Mrs. Bumpstead-Leigh.

Gertrude Hoffman and the Imperial Dancers Dec. 31-6 played to crowded houses at the Lyric. Extra added feature was Miss Hoffman's impersonations of well-known stars. William Hodge 7-13 in The Man from Home.

Charles Kellogg, nature singer and bird mimic, at B. F. Keith's 31-6. Everywife 7-13.

The Return of Eve was the Orpheum bill 31-6.

At the Olympic Lovers' Lane was presented by the stock co. 31-6 and made good.

The Soul Kiss was seen at the Walnut 31-6.

The Standard offered the World of Pleasure and High School Girls were at the People's.

J. WESTLEY CAMPBELL.

ZANESVILLE.—WELLER: U. T. C. (matinee and night) 1; packed houses; good co. Madame Sherry 2; good house and excellent performance. Ada Meade as Yvonne, Phil H. Ryder as Theophilus Sherry Martin Haydon as Edward Sherry and Alta Virginia Houston, Edward's housekeeper, deserve special mention.—SCHULTZ: Will o' the Wisp 6-13.—ORPHEUM: The Alpha Sextette and three other acts 4-6; good business.—ITEMS: The Zanesville public is pleased that the Weller manager succeeded in getting Madame Sherry at $1.50, as against $2 for the same co. in Columbus.—The opening of the Schultz with stock 8 is eagerly anticipated.—Mary Emerson is leading woman.—Local talent will put on The College Widow the last of the month for the benefit of the Helen Purcell Home. LAURA B. FOR.

URBANA.—CLIFFORD: The Light Eternal Dec. 27; one of the best productions from a dramatic and scenic point this theatre has seen for many a day. The work of the entire cast could not have been excelled. A fair house but not what the performance merited.—ITEMS: Frank Powers has joined the Alma, Where Do You Live? for stage carpenter.—J. Perry Hayes, who has been ahead of Billy Clifford in The Man, the Girl and the Game, came from California to visit his parents.—Lake Vespers, violinist of the Clifford Theatre Orchestra, has helped the Fairbanks Theatre Orchestra, at Springfield, for several performances.—Picture houses are drawing good business.

WILLIAM H. McGOWN.

COSHOCTON.—SIXTH STREET THEATRE: Mistaken Identity Dec. 25, presented by Alpha Pa Fraternity; two capacity houses. Fighting Parson 26; poor co. and business. Cowboy's Honor 27; poor co. and business. Girl and the Chauffeur 30; good scenic production; topheavy house. Graham Stock co. in Chinatown Charlie. A Hidden Crime, Girl from Delmonico's, Rip Van Winkle, The Poisoner, and Country Kid 1-6; fair co. and business.

NORWALK.—GILGER: Stetson's U. T. C. 1 pleased two good houses.—ITEMS: W. G. Gilger, owner of the Gilger, will assume control of the house, which has been operated for the past five years by Nixon and Zimmerman and Mr. Rein.—J. B. Cline, who has been connected with the house since its opening, will be retained as resident manager.

WARREN.—OPERA HOUSE: During the week of Dec. 23 the Chauncey-Keiffer co. starring Grace Keiffer, presented the following bills: The Wayward Wife, The Provider, Charlotte Temple, Anna Karinina, A Soldier of the Empire, St. Elmo, and The Girl of Eagle Ranch; pleased large houses.

SPRINGFIELD.—FAIRBANKS: Madame X Dec. 27; co. very good; light patronage. The Pink Lady 28 to capacity.—NEW SUN: The Devil and Tom Walker. Edward Keeler Trio. Skinner and Wood. Dick and Alice McAvoy. Biz Minstrel Quartette 1-6; very good business.

HAMILTON.—SMITH'S: First experience with permanent stock, is now an assured success. The Lewis-Oliver Players having gained in popularity with each new bill. This week is divided between The Tenderfoot and College Days. Next week, Thorns and Orange Blossoms.

CIRCLEVILLE.—GRAND: Shannon Stock co. Dec. 25-30 opened in The Banker's Child to full house. Other plays: What Money Will Do, Last Round Up, Girl from the West, Boy from U. S. A., Village Gossip, and Cowboy and the Girl.

BELLEFONTAINE.—GRAND: The Girl and the Chauffeur Dec. 28; excellent attraction, to small business. The Light Eternal 29 pleased small audience. Louise Dunbar is a lovely and appealing Artemis, and John Milton is manly and sincere in the role of Marco.

YOUNGSTOWN.—GRAND: New Year's Eve midnight show, Billy Watson and his Beef Trust, 1; large house. No Mother to Guide Her 1; good house. Baby Mine 2, 3; good co., to good business.

KENTON.—THEATRE: The Light Eternal Dec. 29; among the best that has ever been in Kenton; fair-sized audience. Franklin Stock co. 1-6; fair-sized and pleased houses.

Don't Miss This Opportunity!

The Editorial and Artistic Part of

THE MIRROR Annual Number

Published the last of January, 1912

is nearing completion The Advertising Columns and Paid Cuts are being accorded position as fast as orders and copy reach us. Send yours in now!

Don't forget that it will be

Sold Everywhere Read Everywhere

ATTRACTIVE COVER SPECIAL LITERARY FEATURES
PROFUSE ILLUSTRATIONS POEMS AND SIGNED ARTICLES

DISPLAY ADVERTISING

One page	$125.00
One-half page	65.00
One-third page	45.00
One-quarter page	35.00
One-eighth page	17.64

Smaller space rates on request.

PROFESSIONAL CARDS

A space of 7 inches single column	$15.00
A space of 4½ inches single column	10.00
A space of 2½ inches single column	5.00
A space of 1 inch single column	2.10

PORTRAITS

Made by half-tone process from photographs.

Narrow single column cut	$10.00
Wide single column cut	15.00
Double column cut	25.00
One page	100.00

The Dramatic Mirror Co., 145 W. 45th St., New York

AKRON.—GRAND: The Girl from Rector's Dec. 28-30; fair, to fair business. Baby Mine 1; large attendance; very pleasing. The Confession 2, 3; fine attraction; full houses.

FREMONT.—OPERA HOUSE: Madame X Dec. 28; good house; greatly pleased.—ITEM: George W. Haynes has succeeded E. B. Ernst as house manager.

CAMBRIDGE.—COLONIAL: Daniel Boone on the Trail Dec. 30; fair house; pleased. The Girl and the Chauffeur 1; fair performance and attendance.

PORTSMOUTH.—GRAND: Al. G. Field's Minstrels Dec. 27; very good; business big. The Blue Mouse 28 pleased good business. Patty Felix 29; fair, to fair business.

UHRICHSVILLE.—CITY OPERA HOUSE: Madame Sherry 3; fair business; best attraction this season.

ALLIANCE.—COLUMBIA: The Newlyweds Dec. 29 pleased good house. The Goose Girl 2; fair business; well satisfied.

MANSFIELD.—MEMORIAL: Hall's Players in George Washington, Jr., Dec. 25-30; good co. and business.

GALLIPOLIS.—THEATRE: Cowboy Girl Dec. 25; fair co.; good business. Martin's U. T. C.; S. R. O.

PIQUA.—MAY'S OPERA HOUSE: Lyman H. Howe's pictures Dec. 21; excellent offering; poor business.

TIFFIN.—GRAND: Girl and the Chauffeur Dec. 28 pleased fair business.

OKLAHOMA.

M'ALESTER.—BUSBY: Mutt and Jeff Dec. 28 pleased small house. The Gamblers 28; good co.; small house. The Thief 27, fair co. and attendance. Polly of the Circus 28 pleased fair house.

LAWTON.—RAMSEY: McMillan Musical Comedy co. Dec. 10. James Forbes in The Traveling Salesman 13; good co.; pleased capacity.

OREGON.

SALEM.—GRAND: U. O. Glee Club Dec. 22 pleased fair business. Three Twins 25 drew two full houses; pleased. The Millionaire Tramp 29; small house.

PENNSYLVANIA.

READING.—ACADEMY: The Town Marshal pleased a fair-sized audience Dec. 29. Another drama at popular prices was The County Sheriff 30, with matinee; business good. The Spring Maid 1, 2, with matinee 1; three capacity audiences; co. headed by Gene Lanesha, was of a very high order and made a very good impression; the chorus, although but one week on the road, was well drilled and sang excellently; the settings were on the same lavish scale that characterized the original production. Charles McNaughton, who originated the leading comedy role of Roland, the trapedian, in the London production, made a distinct hit. Others worthy of mention were Arthur Wooley, Jack Goldsworthy, Gertrude Dan Rockee, Robert Wilson, Grace Ady, Frank Wooley, Miss Thomas, Arthur C. Davis. A very small but intensely interested audience was give a rare treat by the celebrated Irish Players 3; the plays presented were The Rising of the Moon and The Playboy of the Western World. Arthur Sinclair, J. A. O'Rourke, D. Wright, and J. M. Kerrigan participated in the opener, and the following in The Playboy: Bithne MacGee, J. A. O'Rourke, J. M. Kerrigan, Brinsley MacNamara, D. Wright, Fred O'Donovan, Sara Allgood, Eileen O'Doherty, Maire ni Shiubhlaigh, Cathleen Nesbitt, Bishop J. Morgan. All scored in their respective roles, although Fred O'Donovan in the title-role and Bithne MacGee and Sara Allgood did the bulk of the work.—ITEMS: Howard Heisly, of this city, appeared with The Spring Maid co. Mr. Heisly was a former amateur of prominence and has a bright future.—The Hippodrome and Palace theatres are erecting huge electric signs in

Owing to Other Theatrical AND PROFESSIONAL INTERESTS, I HAVE

FOR SALE

the controlling interest in a traveling stock company, fully equipped and booked until end of season. This is a fine opportunity for an experienced man; small capital is required, but energy, sobriety and experience are most essential. Full particulars given each legitimate inquiry. References required and given.

HARRY A. MARCH, Canton, Ohio

Poems Wanted Cash paid for same. Needham Book House, St. Louis, Mo.

Refreshing Sleep

Horsford's Acid Phosphate

Taken just before retiring, quiets the nerves, nourishes the tired and confused brain and induces refreshing sleep.

front of their respective houses, both of which are under the same management.—As the result of a recent test under the direction of the chief engineer of the local fire department, the Academy made a creditable showing by emptying an audience of 1,000 in one minute and thirty seconds.

LANCASTER.—FULTON: The Town Marshal Dec. 25, with Louis Lytton and good co., pleased two very large audiences. Zallah Burlesque co. 29 gave satisfaction to a good-sized house. The Chocolate Soldier 30 pleased two very large audiences. Forty-five Minutes from Broadway 1; fair co. and performance to two very large houses. Peck's Bad Boy 2 amused two good-sized houses.—ITEMS: George M. Krupa, manager of the Hippodrome, presented the local Y. M. C. A., of which he is a member, a motion picture machine.—All records for attendance at the Family Theatre were broken 25-30, when nearly 18,000 tickets were sold.

WILLIAMSPORT.—LYCOMING OPERA HOUSE: Kirk Brown co. Dec. 25-30: last half of week in The Iron Master, On Parole, Romeo and Juliet, An Enemy to the King, Two Orphans, and Michael Strogoff to good-sized and appreciative audiences. Mr. Brown is well-known here, and has many friends. All plays nicely staged. Al. H. Wilson 1 in A German Prince to large and enthusiastic audiences; well-balanced co. Mr. Wilson is a favorite here and received an ovation. The Old Homestead 3: fair business and audiences pleased; co. strong.

BEAVER FALLS.—LYCEUM: Girl of the Mountains Dec. 25: two good houses. Baby Mine 27: well received; business good. Gay Morning Glories 30: fair, to good business. Goose Girl 1 pleased excellent returns.—ITEMS: Meddiker, Neff Brothers and Dillon, a local quartette, have started into vaudeville. —Local Order of Knights of Pythias will put on an amateur performance 17.—Tom Smith, of the Buffalo Bill and Pawnee Bill Show, is at his home here.

ALLENTOWN.—LYRIC: Charles K. Champlin and co. closed week's engagement Dec. 30 to record-breaking business; the engagement was the most successful in the history of the house, breaking all records for repertoire one week stands. Plays last half of week: Shore Acres, The Call of the Wind, The Runaway Wife, The Crisis, The Reformer, and Hello, Bill. The Three Twins was the New Year attraction, matinee and night, to capacity houses; co. was not up to standard.

OIL CITY.—THEATRE: The Rosary Dec. 25 pleased two large houses. Confession 30; good co. and business. Clifford Dempsey as the French-Canadian exceptionally strong. Mary Emerson in repertoire; good co., to large delighted houses. Plays: Power Behind the Throne, His Majesty and the Maid, Pals, Morals of Marcus, Little Minister, Will o' the Wisp, Making of Madelena 1-6.

M'KEESPORT.—WHITE'S NEW THEATRE: Daniel Boone on the Trail Dec. 29: good, to capacity. The Commercial Traveler 30: excellent play and co.; pleased fair business. Helen Grayce Stock co. opened 1 to big audience. Plays: Arizona, Squaw Man, Beverly, Charley's Aunt, The Gentleman from Mississippi, Three Weeks, Romeo and Juliet, Jane Eyre, and Wildfire.

MEADVILLE.—ACADEMY: Mary Emerson co. Dec. 25-30: very good co.; pleased big business. Plays first half: The Power Behind the Throne, The Making of Maddalena, The Morals of Marcus, and His Majesty and the Maid. Howell-Keith Stock co. 1-6. Plays first half: The Daughter of Virginia, Sunshine and Shadows, Wife in Name Only; good co., pleasing good business.

HANOVER.—NEW OPERA HOUSE: Town Marshal Dec. 30: good performance, to light business. Imogene (local) pleased fair-sized audiences matinee and night 1. Adelaide French in Madame X: one of the best productions of the year, to good house 2: Miss French was ably supported by a capable co., and received a number of curtain calls.

PUNXSUTAWNEY.—JEFFERSON: Beauty Spot Dec. 16: fine co.; fair business. Magic Melody 29 pleased S. R. O.—ITEMS: Miss Fisher is the daughter of a prominent lawyer, of this city.—Walker Whiteside and co. were royally entertained at home of Mr. and Mrs. Fisher.

JOHNSTOWN.—CAMBRIA: The Cowboy and the Thief Dec. 29: fair attraction and business. Forty-five Minutes from Broadway 30: fair attraction and good business. Pat White and his Gaiety Girls 1: good attraction and business.

CHAMBERSBURG.—NEW THEATRE: The Three Twins Dec. 26: good co.; large business. Schepp's Indoor Circus 28-30: big houses. Forty-five Minutes from Broadway 2: good performance; fair house. Madame X 3: fine performance; very good business.

HARRISBURG.—MAJESTIC: Helen Lowell in The Rejuvenation of Aunt Mary was the new year attraction and drew good business both matinee and night; co., play and star were much admired. Pat Walsh's burlesquers drew good business 3; good co. The Kitties 6.

BUTLER.—MAJESTIC: A Girl of the Mountains 1 drew two fair houses. The Chocolate Soldier 4; well-balanced co.; excellent orchestra; drew capacity house during severe storm; Frances Hewitt as Nadina merits special mention.

SUNBURY.—CHESTNUT STREET OPERA HOUSE: The Chocolate Soldier Dec. 28: S. R. O.; play was beautifully staged and costumed; co. received numerous curtain calls. Al. Wilson in A German Prince 2 pleased fair audience.

POTTSVILLE.—ACADEMY: County Sheriff Dec. 28: two fair houses. Rejuvenation of Aunt Mary 30: matinee and night; attendance small; performance fine. The Cowboy and the Thief 1: two good houses.

GREENSBURG.—ST. CLAIR: Baby Mine Dec. 29 pleased good house. Pair of Country Kids 1: business fair. The Chocolate Soldier 3 delighted capacity.

NEW CASTLE.—OPERA HOUSE: Baby Mine Dec. 30: good co. and business. Howe's pictures 1: packed house; very good pictures. The Rosary 2: good co.; fair business.

POTTSTOWN.—GRAND: Whiteside-Strauss co. in repertoire 1-6 in The Parish Priest, The Fifth Commandment, and Sweet Molly O, to fair business; good co.

DANVILLE.—OPERA HOUSE: Rejuvenation of Aunt Mary Dec. 28: satisfaction to fair business. The Old Homestead 2 satisfied fair business.

YORK.—OPERA HOUSE: The Chocolate Soldier Dec. 29 pleased big business. Zallah's Own co. 30: good house. Town Marshal 1: two good houses.

SHARON.—GRAND: The Newlyweds and Their Baby, Dec. 30 pleased; good business. The Rosary 1: fair business; pleasing performance.

TARENTUM.—NIXON: Commercial Traveler Dec. 27: small house; co. good. A Pair of Country Kids 30 pleased; fair business.

ROCHESTER.—MAJESTIC: The Goose Girl Dec. 18 pleased good business. The Earl Stock co. 1-6; fair business and performances.

MAUCH CHUNK.—THEATRE: Three Twins 2; fine performance and business.

RIDGWAY.—OPERA HOUSE: Phil Ott's Comedians 9 pleased.

RHODE ISLAND.

PROVIDENCE.

Praise for Wright Huntington—Charles Cherry and Jean Murdoch Fulfilled All Expectations.

The Gamblers was presented at the Opera House Jan. 1-6 to small but interested audiences. Wright Huntington had the leading role, and is very successful.

Charles Cherry had a most successful engagement at the Empire 1-6 with The Seven Sisters. The vehicle is constructed solely to amuse, and to say that its errand has been entirely fulfilled would be to express it mildly. Mr. Cherry and Jean Murdoch were at their best at the head of an exceptionally well-balanced cast.

The Stampede was on view at the Imperial, where it excited large audiences through the week. The elaborate and impressive stage settings were easily the feature of the performance.

Bob Van Osten and Joe Emerson contributed the chief comedy roles with The Vanity Fair Burlesquers at the Westminster 1-6. The bill was quite up to the standard, catering to good business.

The new year was ushered in at Keith's with an exceptionally fine bill. The house was taxed to its capacity during the week, which in itself speaks for the merit of the programme. John C. Rice and Sally Cohen held the berth of honor, closely followed by Al. Fields and Jack Lewis, Ellis and McKenna, Butler Haviland and Alice Thornton, the McGinnis Brothers, Al. and Fanny Steadman, the Amoros Sisters, the Sutcliffe Family, and the Keith Concert Orchestra.

H. F. HYLAND.

NEWPORT.—THEATRE: Madame Sherry 6 pleased.

SOUTH CAROLINA.

COLUMBIA.—THEATRE: Naughty Marietta Dec. 23: fair, to fair business. Dawn of a To-morrow 25 pleased large house. Over Night 30: good, to fine business. Top o' the World 3: good, to full house.—ITEM: The Columbia Theatre lease has been renewed to F. L. Brown, the present manager, for two years at $3,200 per year. The theatre is situated in the City Hall, which building is owned by the city, and has been put on the market for sale. Mr. Brown, who is very popular, and has been at the head of the theatrical business here for the past eight years, has signified his intentions to build a new theatre seating 1,400. The stage and equipment will be up-to-date in every respect and suitable for staging the largest road attractions. He will start operations early this Spring.

GREENVILLE.—GRAND: The Dawn of a To-morrow Dec. 26 captivated large audience. Henry Miller in The Havoc 27: fine; good business. Over Night 30: co. and business very good. Bailey and Austin in The Top o' th' World 2: good house.

CHARLESTON.—ACADEMY: Country Boy Dec. 30: splendid comedy and co.; paying business. Over Night 1: excellent co.; pleased and entertained fair houses.

ORANGEBURG.—ACADEMY: The Chorus Lady Dec. 27: fair attraction and business. The Thief 28: fine play, to good house.

FLORENCE.—AUDITORIUM: The Thief Dec. 25 pleased two large houses.

SOUTH DAKOTA.

DEADWOOD.—THEATRE: Professor Hawley and his Ponies Dec. 15, 16; very good performance, but poor houses. All-Star English co. in With Edged Tools 25; excellent co.; fair house at night and poor house matinee. Return engagement 27; good house. Homestake Band Concert 29; excellent band and good house. Dante's Inferno pictures 30; very good pictures and house. Return engagement of the With Edged Tools co. in Leah Kleschna 1, 2; expect big business.—ITEM: This All-Star English co. is one of the best that has been here for some time and certainly made a great hit.

SIOUX FALLS.—NEW THEATRE: Ben Welch and co. Dec. 24, 25; satisfactory performances, to good houses. Huron College Glee Club 30 to deservingly good business. Madame Sherry 31; first-class co.; good business.

HURON.—GRAND: With Edged Tools Dec. 20; excellent production; rather small house. Madame Sherry 28; fine co.; large and appreciative audience.

TENNESSEE.

KNOXVILLE.—STAUB'S: Bailey and Austin in The Top o' th' World Dec. 28, pleasing fair attendance. John E. Kellerd in Hamlet, Merchant of Venice, and Macbeth 29, 30; capable actor; weak support; very poor business.—BIJOU: At the Mercy of Tiberius 28-30; good business.—GAY: Entertaining vaudeville; excellent business.—GRAND: Strong bill; The Country Girl in Fitzsimmons and Cameron and Pathe Weekly No. 1 were the leaders; good business.

PARIS.—DIXIE THEATRE: Pearl Tangley Dec. 18-23 pleased good audiences. May Stewart in Ingomar, the Barbarian, 26; fair, to good house.

CHATTANOOGA.—BIJOU: At the Mercy of Tiberius Dec. 25-27 pleased fair business. Tess of the Storm Country 28-30 pleased good business.

TEXAS.

DALLAS.

The Girl of the Golden West Well Presented —Coming Attractions.

After a full week's run of Alias Jimmy Valentine and a Christmas performance of The Travel-

NEW SHOW PRINTING PLANT

ACKERMANN-QUIGLEY—PRINTERS—BUILDING

We wish to announce that we have established a New Type and Block Show Printing Plant in Chicago, located at CORNER POLK AND SHERMAN STREETS. Telephone—Harrison 65. Quick service. Low Prices. Large facilities.

ACKERMANN-QUIGLEY PRINTING CO.

New York **CHICAGO** Kansas City

NO LOOSE OR TORN COPIES IF YOU USE A

MIRROR BINDER **75c** MAILED POSTPAID Anywhere in the U.S.

Your MIRRORS Are Valuable—Preserve Them

THE DRAMATIC MIRROR CO., • 145 West 45th Street, New York

E. J. CARPENTER'S ATTRACTIONS, 601-2-3 TIMES BUILDING, NEW YORK

GEO. M. COHAN'S Musical Comedy -: 45 :- MINUTES FROM BROADWAY

A SPLENDID PRODUCTION.

Forty-Five Minutes From Broadway Presented by a Thoroughly Capable Company.

Contrary to a too prevalent custom among theatrical producers, the company which presented Forty-Five Minutes From Broadway at the Darling twice Saturday did not depend upon the reputation which George M. Cohan gave the original company. It had merit itself and those who had seen the original production found that comparison could be made and not leave all the credit on one side either.—*Gloversville, N. Y., Herald.*

CLYDE FITCH'S New York Success THE BLUE MOUSE

Best People Can be found at Best Plays

BENNETT'S DRAMATIC EXCHANGE

89 W. Randolph St., opposite Olympic Theatre

Have recently added a department for standard book plays. Sole agent for over one hundred high-class royalty plays. Western agent for over six hundred. You can save money dealing with us. Send for catalogue of royalty plays.

A. MILO BENNETT, Manager

Mr. Manager
WE GUARANTEE
TO GIVE YOU
BETTER SERVICE
BETTER COSTUMES
FRESHER COSTUMES
COMPLETE COSTUMES
CORRECT COSTUMES
BETTER FIT
PROMPT DELIVERY
FOR
Practically the same money you are paying for inferior service and dissatisfaction
GIVE US A TRIAL
VAN HORN & SON
Philadelphia, Penna.
Est. 1852

236 So. 11th Street

Telephone, 3044 Bryan
Eaves Costume Co.
Theatrical Costumers
Manufacturers and Dealers
Costumes to Hire for Professionals and Amateurs
226 WEST 41st STREET
One Block West of Broadway NEW YORK

Just the Wig You Want
THE ARTISTIC KIND
THE SATISFACTORY KIND
Theatrical Work My Specialty
Guaranteed Make-up, None Better
Careful Attention Given to All Orders
Established 1877
CHAS. L. LIETZ
130 West 45th Street NEW YORK

FRANCESCA TEXTOR
(of the late firm of VAN HORN & TEXTOR)
is now carrying on the business of
THEATRICAL and HISTORICAL COSTUMER, Etc.
164 WEST 49th STREET, NEW YORK CITY
Tel. 4336 Bryant

No matter what kind of Wig you want I can supply it
Tell me what you want it for and I will guarantee satisfaction
MY PRICES ARE MODERATE
V. ENGELHARDT
Specialist in Wigs for Theatrical and Street Wear
44 Union Square, near 17th St., N. Y. City

Jos. Hemberger & Co.
MERCHANT TAILORS
1 East 27th Street First Floor
LATEST FALL AND WINTER IMPORTATIONS NOW READY
Dress Suits a Specialty

PLUCKER and AHRENS
Successors to CHARLES MEYER
PRACTICAL WIG MAKERS
Street Wigs and Toupees Artistically Made
THEATRICAL WORK A SPECIALTY
160 W. 48th St., New York. Phone, 4236 Bryant
Formerly 25 E. 20th Street.

Croner's Sparkle Embroidery
Used by leading Headliners and Costumers, gives richness to new gowns and new life to old ones. We also buy and sell high class, ready-to-wear Costumes and Gowns. (No catalogues.) CRONER, 206 West 42d St., opposite Hammerstein's. Phone, Bryant 3773

ing Salesman, the grand opera of The Girl of the Golden West made a most auspicious beginning of the festive season between the two holidays. It was a splendid organization and the opera was beautifully staged and very well sung. The capacity of the great Dallas Opera House was taxed to the utmost on the occasion of both the Tuesday matinee and night performance, and stars were each and all well received and heartily applauded. Ty Slaughter, a Dallas man under the nom de plume of Dalhart, was enthusiastically received in his tenor role of the barkeeper. New Year's week brings us Excuse Me for a three-day run, to be followed by Rebecca of Sunnybrook Farm.

L. LEE PANDRES.

PALESTINE.—TEMPLE: Hussars Dec. 20; excellent; capacity business. Albert Taylor and co. 25, 26 in The Wolf, We Are King, and Our Attorney; good houses; well pleased. Black Patti 27; fair house; pleased. The Girl in the Taxi 29; fair house; excellent co. The Man on the Box, with Bert Leigh, 30; two performances; fair houses; pleased. Human Hearts 1; two good houses; pleased.

SULPHUR SPRINGS.—JEFFERSON: Bert Leigh in The Man on the Box Dec. 27; good business and performance. This is Mr. Leigh's second appearance here in this bill, and it is conceded that his co. is better this than last. In the cast was Henry Roquemore, a local favorite.

SHERMAN.—OPERA HOUSE: The Clansman Dec. 25; two performances; excellent business; pleased. The Travelling Salesman 27; light business. The White Sister 30; also light business, account unfavorable weather; pleased.

WACO.—AUDITORIUM: Human Hearts Dec. 25; fair co., to good business. The White Sister 26; good co. and business. Seven Days 27; excellent co.; good business. Excuse Me 29; good co. and business.

LA GRANGE.—OPERA HOUSE: Jolly John Larkins Dec. 18; good co.; fair business. ITEM: Otto B. Sparks has leased house for season and will book guaranteed attractions only.

WICHITA FALLS.—WICHITA: Alias Jimmy Valentine Dec. 25; best of season; full house. Hans Hansen 27 pleased small house.

GAINESVILLE.—OPERA HOUSE: Emery Musical Comedy co. Dec. 25, 26; fair business. The Clansman 29; fair co. and business.

BONHAM.—STROER OPERA HOUSE: De Armond Sisters Dec. 25-30 (return); big business; pleased.

UTAH.

SALT LAKE CITY.

James Durkin and Ida Adair Welcomed at the Garrick—News of the Week.

At the Colonial Dec. 25, 26 Laurance D'Orsay in The Earl of Pawtucket drew good houses and pleased audiences. Katherine Emmett, Louise Sydmeth, Susanna Rusholme, Leonard Ide, Ernest A. Elton, and Robert W. Smiley were each satisfactory. The scenery, representing rooms in the Waldorf-Astoria, was unique and pleasing. Dave Lewis and co. in Don't Lie to Your Wife 28-31 to fair business. Miriam Shelby, Edna Roland, Gladys Wilcox, Estella Vernon, Nell Love, Eleanor Frey, Virginia Stuart, John Keough, and Egbert Armitage were each equal to and shared honors with the star. The play is reminiscent of the farce-comedies of Hoyt, but "lacking juice." Mother 1-3. The Chocolate Soldier 4-6.

At the Orpheum week of 24 the Four Fords in their graceful and classic dances were popular. Mort McRae and Welling Levering did some clever novelties on the bicycle. Mollie and Nellie King were dainty and attractive. Josie Heather, Augustine and Hartley, Jane Boynton, and Ivy Davis made up a bill which was all high grade. Business good entire week.

At the Garrick the return of James Durkin as leading man served to draw out many of his friends in addition to the regular patrons. Secret Service, as played by this excellent stock organization, recalled the days when Tim Frawley and Blanche Bates were in bloom—so to speak, when they set the pace for this style of play. Ida Adair, a Utah girl who has been away for several years, will join this co. as leading woman in the new year.

At the Salt Lake Theatre the only offering of the week was the Royal Welsh Ladies' Choir 31, who were greeted by a large audience—chiefly Welsh people who turned out to do their countrymen (or women) honor. They were delighted with the music, which proved to be of the highest order, and recalls kept the singers busy much past their usual hour, as practically every number on the programme was encored. Alice Lewis, Ida Owen, Beatrice Langford, and Flossie Dure, soloists, were each popular.

C. R. JOHNSON.

VIRGINIA.

NEWPORT NEWS.—ACADEMY: Paid in Full Dec. 25; excellent co.; pleased two good houses. Joseph Bonner Players in The Diamond Necklace 1-3 pleased capacity. The Bear's Paw 4-6.

RICHMOND.—ACADEMY: Over Night Dec. 25; more than pleased; business only fair.—BIJOU: Eugenie Blair in The Test 25-30 pleased fair business.

STAUNTON.—BEVERLEY: John E. Kellerd and co. in Merchant of Venice and Hamlet Dec. 25; fine performances; deserved better patronage.

CLIFTON FORGE.—THEATRE: Thomas J. Jeavons in Ingomar Dec. 29 pleased fair-sized house; deserved a good one.

WASHINGTON.

SPOKANE.

Madame Sherry Drew Four Capacity Houses at the Auditorium—Paul Harvey Heard From.

Madame Sherry played to capacity houses at the Auditorium at four performances Dec. 24-28. The co., including Oscar Figman, Franklin Farnum, William Cameron, David Lithgoe, Marie Flynn, Lillian Tucker, Flo Irwin, and Virginia Foltz, was excellent. The Lambardi Grand Opera co. sang to large and enthusiastic audiences at five performances 28-31. The operas given were Madame Butterfly, Lucia di Lammermoor, Carmen, Thais, and Il Trovatore. The Squaw Man 1, 2.

Wildfire was well received at the American as played by the Jessie Shirley co. 24-30. Paul

FOUNDED IN 1884
American Academy of Dramatic Arts
AND EMPIRE THEATRE DRAMATIC SCHOOL
Board of Trustees
FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER
A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.
THE MID-WINTER TERM OPENS JANUARY 15
For Catalogue and information apply to
THE SECRETARY, Room 141 Carnegie Hall, New York

ALVIENE SCHOOL OF STAGE ARTS
(United Stage Training Schools)
Claude M. Alviene, President and Managing Director
DRAMATIC ARTS | MUSICAL COMEDY | STAGE DANCING
A department for each, and each department a large sized school in itself, in Celebration of the anniversary of our Eighteenth Year at this address we have added 12,000 square feet of floor space to our already spacious headquarters
Failure impossible. Booking Department. Theatrical Agents and Managers supplied. Send for illustrated Booklet, how 3,000 pupils now on the Stage succeeded. For information address Secretary's office, Suite 11.
GRAND OPERA HOUSE, at 23d Street and 8th Avenue (Entrance 309 W. 23d St.), New York

THE NATIONAL CONSERVATORY OF
DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND UNDER THE DIRECTION OF
F. F. MACKAY
Special Attention Given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects.
OFFICE HOURS, FROM 9 A. M. TO 5 P. M.
Send for Prospectus 19-23 W. 44th ST., near 5th AVE., NEW YORK, N. Y.

SCHOOL OF ACTING
of the **Chicago Musical College**
A School of Practical Stage Training, with all the Advantages of a Great Educational Institution.
EXCLUSIVE USE OF THE ZIEGFELD THEATRE
Under the Expert Direction of MR. J. H. GILMOUR
The most distinguished actor connected with a Dramatic School.
Free Catalogue on request to Manager
CHICAGO MUSICAL COLLEGE SCHOOL OF ACTING
624 So. Michigan Boulevard CHICAGO, ILL.

FRANK HAYDEN COSTUMER
149 West 36th Street, New York
Tel. 1681, Murray Hill. Modern Gowns, Chemise for Sister and Girl Acts. Ankle and short dresses on hand.

MISS R. COHEN
153 West 74th Street (Formerly 250 West 74th.)
Telephone 9974 Columbus

Headquarters for
PLAYS
Specially Selected
STOCK or REPERTOIRE
SAM'L FRENCH
28 West 38th Street, - New York

Three Great American Successes
The Little Tycoon Miss Bob White
The Princess Bonnie
For production rights, apply to
WILLARD SPENSER, Warren, Pa.

PLAYS For Amateurs and Professional Actors. Largest assortment in the world. Catalogue free. THE DRAMATIC PUBLISHING CO., 542 So. Dearborn Street, CHICAGO, ILL.

PLAYS Catalogue of Professional and Amateur Plays, Sketches, Monologues, Minstrel Jokes, Recitations, Make-up Goods, etc., sent FREE. Dick & Fitzgerald, 18 Ann Street, New York.

TORRIANI SCHOOL OF SINGING
301-302 Carnegie Hall, New York
Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address
FERDINAND E. L. TORRIANI

MR. PARSON PRICE Voice Culture
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace Hayward, Carlotta Nillson, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Chrystal Herne. SEND FOR CIRCULAR.
55 West 33th Street, New York

MENZELI All Styles of Dancing
22 E. 16th St., nr. B'way.
Maitress de Ballet of Grand Opera Fame.

REGINA WEIL DRAMATIC ART Singing—Coaching
Highest Endorsements. 2010 7th Ave. Phone 7199 Morn.

BE AN ACTOR ACTRESS OR CHARACTER
Most fascinating, best-paying profession in the world. We teach you Dramatic Art, Elocution, Oratory, at your home. A scientific and comprehensive method. Big years successful teaching! Write for particulars. Book on Stage Life, FREE! Chicago School of Elocution, 1312 Grand Opera House, Chicago.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. H. NASH, 1368 B'dway (cor. 37th St.), N. Y.

Typewriting None Cheaper, None Better, Expert Handling, Mail Orders.
Miss Lotta Rusiberg, 45 W. 34th St., N. Y.

STILL IN THE LEAD!

SOSMAN & LANDIS CO.

GREAT SCENE PAINTING STUDIOS

Main Offices, 417-419 S. Clinton Street, Chicago, Ill.

Good, first-class scenery at reasonable prices. Our references are the thousands of Theatres and Halls in the United States that are using our scenery.

BUSINESS DIRECTORY

SCENERY

THE NEW YORK STUDIOS
"Scenery of Quality"
For Theatres and Halls.
We Have Never Had a Dissatisfied Customer!!
Ask Any Manager.
Get our prices on Asbestos Curtains, Stage Carpets and Hardware.
Offices, Times Building,
42d St. and Broadway,
New York, N. Y.

M. ARMBRUSTER & SONS.
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-261 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

THE O. H. STORY SCENIC CO., INC. (Somerville Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

HOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies. Asbestos Curtains, etc.
1200 Centre St., Milwaukee, Wis.

P. J. DONIGAN SCENIC STUDIO, 416 South Kedzie Ave., Chicago, Ill. Save money by getting our Prices on Scenery.

SAMUEL FRIEDMAN, Contractor and Builder of Scenery. Office and Shops, 301-303 Eleventh Ave., corner 29th Street, New York. Telephone, 1890 Chelsea.

COSTUMES, WIGS, Etc.

CHICAGO COSTUME WORKS.—Importers and manufacturers Theatrical Costumes and make-up. 144 N. Dearborn St., Chicago, Ill. Hubert L. Weber, John L. Weber. Phone Cent. 6292

HARDWARE

A. W. GERSTNER CO., 634 Eighth Ave., New York, 41st St.—We have the largest stock of theatrical stage hardware and tools in this city.

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 588 West 29th Street, New York. Theatrical properties and Stage Accessories. Telephone, 780 Chelsea.

HOTEL CARDS

Hotel Dean Northeast corner Lake and Clark Sts., CHICAGO, ILL.
Within two blocks of fourteen theaters. New management caters to better element of professionals. Elegant steam heated rooms, $2.00 and up.

Keith European Hotel, Terre Haute, Ind. 3 blocks from Theatres. European, 50c. up. J. C. KEITH, Proprietor.

National Park Hotel, Vicksburg, Miss. Only European hotel in city. Strictly first-class—moderate prices. Ask your friends who have been here.

Hotel Savoy, Seattle, Wash. "12 stories of solid comfort," concrete, steel & marble. In fashionable shopping district, English grill. Auto Bus. $1. up."

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

ACTORS, in New York, who wish to earn good money on the side; work afternoons or mornings; will not interfere with getting an engagement. Nice clean work and big pay. Call between 11 and 1 at 150 Nassau St., Room 415. Realty Co.

A RETIRED physician and wife having suburban home, good location, Philadelphia, Pa.; electric light, hot water heat; Bell 'phone; wish one or two girls under eight to board; French governess; music and dancing if desired; terms reasonable. Address Home, care Mirror.

STAGE Director—Sketch Bureau. Professional Coach, all branches. Acts written around special talent; rehearsal studio; opening secured. Singers and clever people always in demand. Hallett, Exchange Building, 145 W. 45th.

WANTED—Singers to use "Let's Go Back to Broadway," a good closing song. Prof. copies and orch. to the profession on request. The Ernest A. Rork Pub. Co., Paducah, Ky.

Harvey made his initial appearance with the co. as leading man and scored. The Commanding Officer is underlined 31-6.

The Western actor is in great demand on Broadway and many an actor there is proud to call himself a coast defender, as the Western players in the East are called if they boost for the West," said Paul Harvey, recently leading man with Virginia Harned, who arrived in Spokane last week from New York to become leading man with the Jessie Shirley Stock co., playing at the American Theatre. Mr. Harvey is glad to call himself a coast defender, for he is a Western product and has lived most of his life west of the Rocky Mountains.

Specimens, a one-act musical farce, with both words and music written by Edward W. Hall, clerk in a local hotel, will be presented by the Spokane Greeters' Association, a social organization of hotel clerks, at the Elks's Temple Jan. 18. Specimens deals with occurrences in the lobby of a typical Spokane hotel, and the specimens of humanity with which a hotel clerk deals are brought forward. Eight parts are provided and rehearsals will commence at once.

Undaunted by the fact that his band equipment, bills and the "whole works," to use his own words, ran away with another man, Bob Hendricks, creator of the Bingville Band, which was a feature street attraction during the Fourth National Apple Show in Spokane, Nov. 23-30, has gone into vaudeville. "I'm the whole band myself," the comedian declared. "If anybody steals it away now they will have a donkey engine and a police patrol wagon to pull the job, believe me." He has a musical act which he calls The Bingville Band on a Rainy Night, or Some Noise from One Windpipe.

Although there were many dark nights at the Auditorium, the Spokane was closed for four months during the year, the Glem only in operation six months, and three dark weeks at the American, over 8,000,000 people visited Spokane theatres this year, exact figures being 8,510,500, as compiled by local managers. It cost these amusement seekers just $1,154,554 to witness the various attractions, legitimate, vaudeville and motion picture houses being included. Only thirteen theatres are included, several picture houses being unable to estimate their attendance since Jan. 1, 1911.

At the End of the Rainbow will be given in January by the Mizpah Class of the First Presbyterian Church. The proceeds will be used for the benefit of the proposed tuberculosis hospital, the class undertaking to furnish a room when the building is completed.

Santa's Prescription, a cantata, was given by the members of the Jackson Avenue Christian Church Dec. 22.

The Marshall-Wells Hardware Co. entertained their traveling salesmen at Wilddra, playing at the American Theatre, Dec. 28. There were sixty in the party. W. S. M'CREA.

SEATTLE.

Mary Elizabeth Forbes and George Kelly in the Virginian—Myrtle Vane Pleased.

The attraction at the Moore was The Gamblers Dec. 24-30, which was presented by a capable co. in a realistic manner before houses ranging from small to capacity. Paul Everton sustained the role of Wilbur Emerson with his usual effectiveness and won liberal applause. Gertrude Dallas invested the role of Catherine Darwin with skill and finish. In the cast were Evelyn Green, Frank Losee, Franklyn Searight, Edwin Walter and others.

At the Metropolitan Seven Days 28-30, matinee 30, drew medium and large houses which thoroughly enjoyed the many humorous situations. The different members of the cast made the most of their respective roles. The play also made a hit here last February, when it was presented at the Moore with some of the more prominent members of the present co. in the cast, namely, Madeline Winthrop, Florence Robinson, and Aubrey Beattie.

The Virginian 24-30 was presented in an interesting manner at the Seattle before houses ranging from small to large. Mary Elizabeth Forbes was seen to advantage as leading woman and George Kelly gave a faithful delineation in the title part. H. C. Russell scored as Trampas and the other members of the cast gave good support.

Myrtle Vane and co. opened their engagement at the Alhambra with a first-class presentation of The Chaperon 24-30, which drew houses averaging fair business. Miss Vane as leading woman displayed her skill and ability to the best advantage. William Dowlan as Jim Ogden delineated the part in his usual effective manner and Harry O'Connor gave a good interpretation in the role of Count Van Tuyle. In the cast were Eva Earle French, Grace Johnson, Genevieve Cunningham, Ed. Lawrence, Lloyd Ingraham and others, who gave adequate support.

The Seattle Philharmonic Society will give a series of Sunday afternoon concerts, beginning Jan. 14, and arrangements have also been made for a number of symphony concerts to be given at various dates.

BENJAMIN F. MESSERVEY.

TACOMA. — TACOMA: Lambardi Grand Opera co. Dec. 24, 25; enjoyed by rather small houses. Seven Days 27; pleased light house.

WEST VIRGINIA.

FAIRMONT. — GRAND OPERA HOUSE: Cowboy and the Thief Dec. 19; poor attendance. Cowboy's Honor 20; small house. Goose Girl 21; good co. with good attendance. Madame Sherry 25; good show and played to packed house. Morning Glories 26 pleased fair house. Girl of the Mountains 30; fair house.

WHEELING.—COURT: The Scarecrow Dec. 29, 30; light business. Al. G. Field's Minstrels 1; actually turned people away both performances. Martin's U. T. C. co. 2, 3; good business.—APOLLO: Moulin Rouge Girls Burlesque co. 1-6; S. R. O.

CHARLESTON. — BURLEW: The Girl That's All the Candy Dec. 19 failed to please light business. U. T. C. 27 pleased. Al. G. Field 29 delighted S. R. O. The Blue Mouse 1 pleased fair business.

MARTINSBURG.—CENTRAL: Newlyweds Dec. 22 pleased good house.—ITEM: Hable Brothers, managers of the Auditorium, Winchester, Va., have leased the Central for five years from April 1.

BLUEFIELD. — ELKS' OPERA HOUSE: Along the Kennebec Dec. 25; fair performance and business. John Kellerd in Hamlet 27; good performance; small house.

PARKERSBURG. — AUDITORIUM: The Fighting Parson Dec. 25 failed to please. The Blue Mouse 26 pleased good house. Al. G. Field's Minstrels 30 pleased two big houses.

WISCONSIN.

RACINE.—THEATRE: Jack Bessey Stock co. closed a week's engagement Dec. 31; having presented One Girl in a Thousand, The Tenderfoot, A Wife's Devotion, The Burglar and the Lady, Wife in Name Only, The Sweetest Girl of All, Prince Jack, Capital and Labor, The Girl from Home, Mary Jane and her Teddy Bear, The Factory Girl, The Man from Yale with vaudeville between acts; co. good and painstaking and rewarded by large patronage. At Sunrise 1; co. very good and drew largely.

EAU CLAIRE.—OPERA HOUSE: The Harvey Stock co. Dec. 26-1 to good business. Plays: The Whirlpool, Wife in Name Only, Molly Bawn, The Women of Mystery, The Father's Crime, The Minister's Sweetheart.

OSHKOSH.—GRAND: At Sunrise Dec. 25; crowded. Baby Mine 26; crowded. Lyman H. Howe's pictures 27, 28; good houses. Alias Jimmy Valentine 2.

WAUSAU.—GRAND: Squaw Man Dec. 16 pleased fair house. Boyce Players opened indefinite engagement 29; light business.

JANESVILLE.—MYER'S GRAND: Lyman Howe's pictures Dec. 29, 30 pleased capacity.

WYOMING.

CHEYENNE.—CAPITOL AVENUE: Chocolate Soldier Dec. 25; excellent, to big business. Brewster's Millions 28 pleased small house. Get-Rich-Quick Wallingford 29; very good, to good business.

CANADA.

CALGARY, ALTA. — LYRIC: Majestic Stock co. in The Man from Ottawa Dec. 25-27; The Bachelor's Honeymoon 28-30; good co. and business.—ORPHEUM: Elite Musical Comedy co. in The Blue Ribbon Girls 25-30; big business. Elite Musical Comedy co. 1-6.—EMPIRE: Excellent vaudeville bill 28-3; capacity.—PAGET HALL: De Pachmann 28; most enthusiastic audience ever seen here.—ITEM: The Calgary Concert Bureau, who have already brought here this season Alice Nelson, Ricardo Martin and De Pachmann, have booked David Bispham for 11 and Madame Schumann-Heink for May 16.

ST. JOHN, N. B.—OPERA HOUSE: The second week of the Harkins Stock co. opened 1 with two good bills, The Blue Mouse and The Turning Point, greeted by bumper holiday houses. Repeats of these two bills will make up the week's programme.—ITEM: Propositions to lease the Opera House, so rumor saith, will be submitted by W. S. Harkins and F. G. Spencer at the annual stockholders' meeting 4.

SASKATOON, SASK. — EMPIRE: C. J. Bunerdft and English co. in The Private Secretary Dec. 28, 29 to very good houses. Tom Marks's co. in His Irish Honor 30, and matinee.—STAR: Lewis and Marks co. played Hiram 27-29; large houses.

OTTAWA, ONT.—RUSSELL: The Chocolate Soldier 1, 2; best of satisfaction to the largest business this season.

SHERBROOKE, QUE. — HIS MAJESTY'S: Robert Meehan in The Rosary 1 pleased two fair houses.

BELLEVILLE, ONT.—GRIFFIN'S FAMILY: Cow and the Moon Dec. 27 pleased good house.

HOBOKEN.

Severin De Deyn and Marion Ruckert Well Received—Next Week's Bills.

The Gayety Players began their second week by presenting The Prince Chap, in which Severin De Deyn gave a splendid portrayal of the Prince and made a favorable impression. Marion Ruckert as Claudia (grown up) had little to do but was charming. Bernard McOwen, notwithstanding his very short part of Ballington, received a most cordial reception. Constance and Bianca Robinson were delightful in the first and second acts. Lillian Daven scored as Puckers. The same may be said of W. H. Gerald as Runyon. Others in the cast were Robert Saidler, Louis Albion, Frank Mattison, John Grey, and Emma Campbell. The new co. has made many friends and looks as though they have come to stay. Mrs. Dane's Defense 8, then The White Horse Tavern.

TOLEDO.

Madame X and The Deep Purple at the Auditorium—Grand Opera at the Valentine.

Madame X held two large audiences spellbound Dec. 30 at the Shubert Auditorium. Adeline Dunlap was well supported by Byron Douglas, Harry Mainhall, Maurice Drew and Herbert Ashton. The Deep Purple followed 1, drew well and pleased. Prominent in the cast were Robert Cain, Ada Dwyer, W. J. Ferguson, Violet Henning, Sydney Booth, and Rosina Henley. Donald Robertson and the Drama Players 6-10. Louise Gunning in The Balkan Princess 13.

The Aborn Grand Opera co. at the Valentine 1, 2 firmly established itself in the affections of the patrons. Edith Helena was both charming and artistic. JANE COURTIS.

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT

Have you seen our New Improved Upend Wardrobe Trunks? Most complete Trunk made.

Send for 1911 Catalogue.

C. A. TAYLOR TRUNK WORKS
CHICAGO: 35 E. Randolph St.
NEW YORK: 131 W. 38th St.

NOW IS THE TIME
Before Leaving the City to Get
THE NEW DRAMATIC MIRROR
Date-Book
Seasons 1911-12-13
AND
Directory of Producing Managers, Agencies (Dramatic and Vaudeville), 1910 Census

PRICE BY MAIL 30 CENTS
Orders Filled Promptly Upon Publication

We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.

A few copies of some previous issues may still be had. Dates furnished upon request.

Address DATE-BOOK DEPT.,
145 West 45th Street, New York

MANAGERS, ARTISTS, CALL
Georgia Wolfe
Dramatic and Musical Agency
The Playhouse, 137 West 48th St
'Phone Bryant 5683
Clever and reliable artists can always be placed
Managers can fill their Cast
at a moment's notice.

THOMAS J. GRAY
"The Versatile Vaudeville Writer"
There are over 200 artists using successful "Gray Matter"—sketches, songs, monologues. Writer of "Any Little Girl That's a Nice Little Girl," etc., "Think It Over, Mary," etc.
Suite 303, Putnam Bldg., Times Sq., New York

The Theatrical Lawyer
EDWARD J. ADER
Straus Bldg., Clark & Madison Sts., Fifth Floor, Chicago, Ill. Practice in all State and U. S. Courts
ADVICE FREE

W. W. STEINER Manager and Producer.
313 Putnam Building.

NEW JERSEY.

ELIZABETH.—THEATRE: The Proctor Stock co. in The Prince Chap 1-6 scored in their second week. Special mention should be made of James Cunningham, Edna Archer Crawford, Thomas Williams, the Fairbanks Twins, Marion and Madeline, Frances Williams, Isabel Mac-Gregor. It looks as though the Proctor co. had come to stay.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Altoona, Pa., 10, Reading 11, Scranton 12, 13, Philadelphia 15-27.
ALIAS JIMMY VALENTINE (Liebler and Co.): St. Louis, Mo., 7-13.
ANGLIN, MARGARET (Louis Nethersole): Washington, D. C., 8-13.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
AT SUNRISE (Co. B; Darrell H. Lyall): Ohio, Ill., 10, Sheffield 11, Genesco 12, Moline 13, Davenport, Ia., 14.
AT THE MERCY OF TIBERIUS (Glaser and Blair): Memphis, Tenn., 8-13.
BABY MINE (No. 1; Wm. A. Brady, Ltd.): Boston, Mass., Jan. 1—indefinite.
BABY MINE (No. 2; Wm. A. Brady, Ltd.): Escanaba, Mich., 10, Menominee 11, Green Bay, Wis., 12, Appleton 13, Wausau 14, Grand Rapids 15, La Crosse 16, Winona, Minn., 17, Albert Lea 18, Mason City, Ia., 19, Decorah 20.
BABY MINE (No. 3; Wm. A. Brady, Ltd.): Muskogee, Okla., 10, McAlester 11, Durant 12, Denison, Tex., 13, Dallas 14-18, Ft. Worth 17, 18, Austin 19, 20.
BACHELOR'S HONEYMOON (Gilson and Braddeld): Yazoo City, Miss., 17, Jackson 18.
BARRIER, THE: Seattle, Wash., 14-20.
BARRIER BURNED AWAY (Gilson and Braddeld): Savanna, Ill., 13, Dubuque, Ia., 14.
BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4—indefinite.
BATES, BLANCHE (David Belasco): Norfolk, Va., 10, Columbia, S. C., 12.
BEN-HUR (Klaw and Erlanger): New York city Dec. 23—indefinite.
BILLY THE KID (Herbert Farrer): Newark, N. J., 8-13.
BIRD OF PARADISE (Oliver Morosco): New York City Jan. 8—indefinite.
BLINN, HOLBROOK (Wm. A. Brady): Brooklyn, N. Y., 1-13.
BLUE BIRD (Liebler and Co.): Toronto, Can., 8-20.
BLUE MOUSE (E. J. Carpenter): Raleigh, N. C., 10, Dunn 11, Fayetteville 12, Florence, S. C., 13, Columbia 16, Orangeburg 17.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 16—indefinite.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
BURKE, BILLIE (Charles Frohman): Washington, D. C., 8-13, Columbia, S. C., 15, Charleston 16, Savannah, Ga., 17, Augusta 18, Atlanta 19, 20.
CARTER, MRS. LESLIE (John Cort): Chicago, Ill., 31-Jan. 13, Kansas City, Mo., 15-20.
CHECKERS (Moxon and De Mill): Los Angeles, Cal., 7-13, Phoenix, Ariz., 15, Tucson 16, Bisbee 17, Douglas 18, Silver City, N. Mex., 19, El Paso, Tex., 20, 21.
CHORUS LADY (A. J. Aylesworth): Lawrence, Kan., 10, St. Joseph, Mo., 11-13, Kansas City 14-20.
CHORUS LADY (Southern; J. H. Early): Lexington, Va., 10, Roanoke 11, Pulaski 12, Bluefield, W. Va., 13.
COBURN PLAYERS (L. N. Goodstadt): Jefferson City, Mo., 10, Kirksville 13, Quincy, Ill., 13, Jacksonville 15, Galesburg 16, Burlington, Ia., 17, Keokuk 18, Oskaloosa 19, Grinnell 20.
COLLIER, WILLIAM (Messrs. Shubert): New York city Nov. 27—indefinite.
COMMERCIAL TRAVELER (Frank W. Richardson): Charleston, W. Va., 10, Hinton 11, Ronceverte 12, Bluefield 13, Williamson 15, Huntington 16, Parkersburg 17, Ironton, O., 18, Portsmouth 19, Winchester 20, Hamilton 21.
COMMUTERS, THE (Henry B. Harris): Philadelphia, Pa., Jan. 8-March 2.
CONCERT, THE (David Belasco): Boston, Mass., Dec. 25-Jan. 13.
COUNTESS CATHRINE (Stair and Havlin): Chicago, Ill., 7-13, Joliet 14, Decatur 15, Peoria 16, 17, Dixon 18, Rockford 19, Dubuque 19, 20.
COUNTRY BOY (Co. A; Henry B. Harris): Boston, Mass., Jan. 8-Feb. 3.
COUNTRY BOY (Co. B; Henry B. Harris): Albert Lea, Minn., 10, Owatonna 11, Rochester 12, Winona 13, La Crosse, Wis., 14, Decorah, Ia., 15, Dubuque 16, Marshalltown 17, Waterloo 18, Ft. Dodge 19, Sioux City 20, 21.
COUNTRY BOY (Co. C; Henry B. Harris): Utica, N. Y., 10, Ithaca 11, Elmira 12, Binghamton 13, Corning 15, Batavia 16, Niagara Falls 17, Lockport 18, Hornell 19, Bradford, Pa., 20.
COUNTY SHERIFF (O. E. Wee): Ft. Plain, N. Y., 10, Hamilton 11, Roscoe 12, Middletown 13, Sussex, N. J., 15, Susquehanna, Pa., 16, Greene, N. Y., 17, Cortland 18, Ilion 19, Amsterdam 20.
COUNTY SHERIFF (Western; O. E. Wee): Shingle House, Pa., 10, Coudersport 11, Smithport 12, Port Allegany 13, Johnsonburg 17, Union City 18, Greenville 19.
CRANE, WILLIAM H. (Joseph Brooks): New York city Nov. 27—indefinite.
CHORMAN, HENRIETTA (Maurice Campbell): Philadelphia, Pa., 8-13.
DANIEL BOONE ON THE TRAIL: Louisville, Ky., 7-13.
DAWN OF A TO-MORROW: Meridian, Miss., 10, Jackson 11.
DONNELLY, DOROTHY (Liebler and Co.): Boston, Mass., Dec. 19—indefinite.
D'ORSAY, LAWRENCE (John Cort): Omaha, Neb., 10, 11, Sioux City, Ia., 12, 13, Yankton, S. Dak., 15, Mitchell 16, Sioux Falls 17, St. Paul, Minn., 18-20.
DREW, JOHN (Charles Frohman): Waterbury, Conn., 10, Springfield, Mass., 11, Hartford, Conn., 12, 13, Boston, Mass., 15-27.
DRIFTWOOD (Lieber-Bratton Co.): Toledo, O., 7-13, Buffalo, N. Y., 15-20.
EASIEST WAY: Pottsville, Pa., 12, Punxsutawney 13.
EDESON, ROBERT (Henry B. Harris): Chicago, Ill., Jan. 1—indefinite.
EVERYMAN'S DAUGHTER (Rowland and Clifford, Inc.): Boston, Mass., 8-13.
EVERYWOMAN (Eastern; Henry W. Savage): Philadelphia, Pa., Jan. 1—indefinite.
EVERYWOMAN (Western; Henry W. Savage): Kansas City, Mo., 7-13, St. Joseph 14, 15, Topeka, Kan., 16, 17, Lincoln, Neb., 18-20.
EXCUSE ME (Eastern; Henry W. Savage): Lancaster, Pa., 10, Harrisburg 11, Altoona 12, Johnstown 13, Pittsburgh 15-20.
EXCUSE ME (Southern; Henry W. Savage): Tulsa, Okla., 10, Joplin, Mo., 11, Pittsburg, Kan., 12, Springfield, Mo., 13, Ft. Scott, Kan., 15, Wichita 16, Hutchinson 17, Pueblo, Colo., 18, Victor 19, Colorado Springs 20.
EXCUSE ME (Western; Henry W. Savage): St. Louis, Mo., 7-13, Alton, Ill., 14, Quincy 15, Keokuk, Ia., 16, Cedar Rapids 17, Des Moines 18, 19, Marshalltown 20.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Brooklyn, N. Y., 8-13, Philadelphia, Pa., 15-27.
FAVERSHAM, WILLIAM: Boston, Mass., 1-13, New York city 15-20.
FAY, EVA (Vaughan Glaser): Rochester, N. Y., 8-10, Syracuse 11-13.
FERGUSON, ELSIE (Henry B. Harris): New York city Dec. 4—indefinite.
FISKE, MRS. (Harrison Grey Fiske): Cincinnati, O., 8-13, Toronto, Can., 15-17, Buffalo, N. Y., 18-20.
FORTUNE HUNTER (Cohan and Harris): Newark, N. J., 8-13.
FORTUNE HUNTER (Cohan and Harris): San Francisco, Cal., 31-Jan. 13.
FORTUNE HUNTER (Cohan and Harris): Shreveport, La., 17.
GAMBLERS, THE (Original; Authors' Producing Co.): New York city 8-13, Washington, D. C., 15-20.
GAMBLERS, THE (Eastern; Authors' Producing Co.): Portland, Me., 8-10, Lewiston 11, Lowell, Mass., 12, 13, Gloucester 15, Leominster 16, Taunton 17, So. Framingham 18, Hartford, Conn., 19, 20.
GAMBLERS, THE (Western; Authors' Producing Co.): San Francisco, Cal., 7-14, Oakland 15-17, San Jose 18, 19, Stockton 20, 21.
GAMBLERS, THE (Southern; Authors' Producing Co.): Evansville, Ind., 10, Henderson, Ky., 11, Owensboro 12, Paducah 13, Jackson, Tenn., 15, Nashville 16, 17, Bowling Green, Ky., 18, Lexington 19, 20.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GEORGE, GRACE (Wm. A. Brady): New York city Jan. 1—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Vincennes, Ind., 13.
GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris): Philadelphia, Pa., 8-20.
GHOSTS (Fred'k Dillingham): Shreveport, La., 10, Beaumont, Tex., 11.
GILMORE, PAUL (Paul Gilmore Co.): York, Pa., 10, Annapolis, Md., 11, Fredericksburg, Va., 17, Charlottesville 18, Clifton Forge 19, Hinton, W. Va., 20.
GIRL FROM RECTOR'S (Western; Max Fisher): Columbus, O., 8-10, Ft. Wayne, Ind., 11, Muncie 12, Terre Haute 13.
GIRL IN THE TAXI (A. H. Woods): Milwaukee, Wis., 7-13, St. Paul, Minn., 14-20.
GIRL IN THE TAXI (A. H. Woods): Philadelphia, Pa., 15-20.
GIRL OF THE MOUNTAINS (O. E. Wee): Richmond, Ky., 10, Mt. Sterling 11, Winchester 12, Georgetown 13, Nicholasville 15, Harrodsburg 16, Lawrenceburg 17, Shelbyville 18, Henderson 20, Evansville, Ind., 21.
GIRL OF THE STREETS: Baltimore, Md., 8-13.
GOOSE GIRL (Central; Baker and Castle): Cincinnati, O., 7-13, Washington, D. C., 15-20.
GOOSE GIRL (Eastern; Baker and Castle): Louisville, Ky., 7-13, West Baden, Ind., 14, Indianapolis 15-17, Anderson 18, Marion 19, Logansport 20, Ft. Wayne 21.
GRAUSTARK (Eastern; Baker and Castle): Anaconda, Mont., 10, Butte 11, Great Falls 12, Helena 13, Hamilton 15, Stevensville 16, Missoula 17, Spokane, Wash., 18, 19, No. Yakima 20.
GRAUSTARK (Southern; Baker and Castle): Way Cross, Ga., 10, Savannah 11, Brunswick 12, Fernandina, Fla., 13, St. Augustine 14, Palatka 15, Daytona 16, New Smyrna 17, Deland 18, Orlando 19, Tampa 20.
GREATER BOND (Fred'k Dillingham): Jacksonville, Fla., 10.
GREYHOUND, THE (Wagenhals and Kemper): Indianapolis, Ind., 8-13, Chicago, Ill., 14—indefinite.
HACKETT, JAMES K.: New York city Jan. 1—indefinite.
HACKETT, NORMAN (Stair and Havlin): Toronto, Can., 8-13, Syracuse, N. Y., 15-20.
HAWTREY, WILLIAM (A. G. Delamater): Laporte, Ind., 10, Belvidere, Ill., 11, Janesville, Wis., 12, Beloit 13, Racine 14, Fond du Lac 15, Oshkosh 16, Appleton 17, Wausau 18.
HODGE, WM. T. (Liebler and Co.): Cincinnati, O., 7-13.
HUMAN HEARTS (Southern; C. R. Rene): Gonzales, Tex., 10, Yoakum 11, Houston 20, Galveston 21.
ILLINGTON, MARGARET (Edw. J. Bowes): New York city Dec. 2-Jan. 13, Brooklyn 15-20.
IN OLD KENTUCKY (A. W. Dingrall's): Quincy, Ill., 10, Decatur 11, Peoria 12, 13.
INTRODUCE ME: Abbeville, S. C., 10, Sumter 11, Charleston 12, Savannah, Ga., 13, Jacksonville, Fla., 14, Gainesville 15, St. Augustine 16, Palatka 17, Way Cross, Ga., 18, Cordele 19, Albany 20, Americus 21.
IRISH PLAYERS (Liebler and Co.): Philadelphia, Pa., 8-20.
KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.
LACKAYE, WILTON (L. S. Sire): New York city Dec. 21—indefinite.
LENA RIVERS (Southern; A. J. McCollum): Tenaha, Tex., 10, Mexia 11, Groesbeck 12, Calvert 13.
LIGHT ETERNAL (Milton Rice): Jonesville, Mich., 10, Jackson 11-13, Grand Rapids 14-17, Kalamazoo 18-20, Battle Creek 21.
LION AND THE MOUSE (Northern; United Play Co.): Silver City, N. Mex., 10, Santa Fe 12, Las Vegas 13, Trinidad, Colo., 14, Dawson, N. Mex., 15, Las Animas, Colo., 16, Rocky Ford 17, Colorado Springs 18, Canon City 19, Florence 20.
LION AND THE MOUSE (Southern; United Play Co.): Tupelo, Miss., 10, Oxford 12, Water Valley 13, Clarksdale 15, Greenville 16, Tallula 17, Monroe, La., 18, Alexandria 19, Natchez, Miss., 20.
McINTYRE, FRANK (Henry B. Harris): Cleveland, O., 8-13, St. Louis, Mo., 15-20.
MADAME X (Henry W. Savage): Chicago, Ill., 7-20.
MAKING GOOD (Wm. A. Brady): Baltimore, Md., 8-13.
MANN, LOUIS (Werba and Luescher): Lima, O., 10, Toledo 11-13.
MAN ON THE BOX (Monte Thompson): Addison, N. Y., 10, Wellsboro, Pa., 11, Lock Ha-

Eva Stapleton
CHILD ACTRESS
AT LIBERTY
Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building

Valeska Suratt
IN
THE RED ROSE
Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building

Leah Winslow
Leading Woman
CRESCENT THEATRE, BROOKLYN, N. Y.
Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building

VIRGINIA PEARSON
THE VAMPIRE, with MR. ROBERT HILLIARD
IN
A FOOL THERE WAS
Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building

Constance & Bianca Robinson
WITH
FROHMAN'S SEVEN SISTERS CO.
Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building

Ricca Scott
CECIL SPOONER STOCK CO.
METROPOLIS THEATRE, NEW YORK
Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building

MARGUERITE SKIRVIN
WITH
Henry W. Savage's EXCUSE ME Co.
Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building

BLANCHE SHIRLEY
Leading Woman—Engaged
Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building

Ven 13, Milton 15, Danville 16, Bloomsburg 17, Berwick 18, Shamokin 20.
MANTELL, ROBERT (Wm. A. Brady): Denver, Colo., 8-13.
MASON, JOHN (Messrs. Shubert): Milwaukee, Wis., 7-10, Indianapolis, Ind., 11-13.
MEEHAN, JOHN (Monte Thompson): Kingston, Can., 10, Ottawa 11-13, Napanee 15, Cobourg 18, Lindsay 19, Peterboro 20.
MELVILLE, ROSE (J. B. Sterling): Medford, Ore., 10, Eugene 11, Albany 12, Salem 13, Portland 14-20, Astoria 21.
MILLION, THE (Henry W. Savage): New York city Oct. 24—indefinite.
MISSOURI GIRL (Central: Merle H. Norton's): Mankato, Kan., 10, Glen Elder 12, Cawker City 13, Osborn 15, Stockton 16, Downs 17, Glasco 18, Delphos 19, Solomon 20.
MISSOURI GIRL (Eastern: Norton and Edwards): Sandusky, O., 10, Fremont 11, Wadsworth 12, Barberton 13, Chicago 15, Marion 16, Alliance 18, Salineville 19, Amsterdam 20.
MISSOURI GIRL (Western: Norton and Rith): Safford, Ariz., 10, Pima 11, Thatcher 12, Miami 13, Globe 14, Clifton 15, Morenci 16, Lordsburg, N. Mex., 17, Silver City 18, 19, Deming 20.
MOORE, VICTOR (Frazer and Lederer): Chicago, Ill., Jan. 7—indefinite.
MOTHER (No. 2: Wm. A. Brady): Leadville, Colo., 7-13, Denver 14-20.
MURPHY, TIM: Pittsburg, Kan., 18.
NAZIMOVA, MME. (Charles Frohman): New York city Dec. 5—indefinite.
NO MOTHER TO GUIDE HER: Kansas City, Mo., 8-13.
OLCOTT, CHAUNCEY (Augustus Pitou): Pittsburgh, Pa., 8-13.
OLD HOMESTEAD (Frank Thompson): Minneapolis, Minn., 7-13, St. Paul 14-20.
OUR NEW MINISTER (Joseph Conyers): Carthage, N. Y., 10, Ogdensburg 11, Gouverneur 12, Rome 13.
OVER NIGHT (Wm. A. Brady): Penn Yan, N. Y., 10, Ithaca 13.
OVER NIGHT (No. 1: Wm. A. Brady): St. Louis, Mo., Dec. 31-Jan. 13.
OVER NIGHT (No. 2: Wm. A. Brady): Jackson, Miss., 10.
PAID IN FULL (Wagenhals and Kemper): Yuma, Ariz., 10, San Bernardino, Cal., 11, Redlands 12, Riverside 13, San Diego 15, Santa Ana 16, Pasadena 17, Oxnard 18, Ventura 19, Santa Barbara 20, Bakersfield 21, Hanford 22.
PAIR OF COUNTRY KIDS (C. Jay Smith's): Uhrichsville, O., 10, New Comerstown 11, Byesville 12, Canal Dover 13.
PASSERS-BY (Charles Frohman): Toronto, Ont., 8-13, Pittsburgh, Pa., 15-20.
POLLY OF THE CIRCUS (Western: A. S. Stern): Spokane, Wash., 9, 10, Colfax 11, Lewiston, Ida., 12, Walla Walla, Wash., 13, Pendleton, Ore., 14, La Grande 15, Baker City 16, Weiser, Ida., 17, Nampa 18, Boise 19, 20, Pocatello 22.
POMANDER WALK (Liebler and Co.): Chicago, Ill., Dec. 24—indefinite.
POWER, TYRONE (Jos. M. Gaites): Providence, R. I., 8-13.
POYNTER, BEULAH (H. J. Jackson): Chattanooga, Tenn., 13, Knoxville 15-20.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Brooklyn, N. Y., 8-20.
REEVES, DOROTHY: Oskaloosa, Ia., 10, Marshalltown 11, Waterloo 12, Dubuque 13, Moline, Ill., 14, Freeport 15, Aurora 16.
RIVALS, THE (William Yule's): Revelstoke, Can., 10, Golden 11, Bankhead 12, Gleichen 13, Strathcona 15, High River 17, Calgary 18-20.
ROBERTSON, FORBES (Messrs. Shubert): Seattle, Wash., 14-20.
ROBSON, MAY (L. S. Sire): St. Paul, Minn., 7-13, Minneapolis 14-20.
ROCK OF AGES (Rowland and Clifford): Providence, R. I., 8-13.
ROSALIND AT RED GATE (Gaskell and MacVitty): Ft. Robinson, Neb., 10, Alliance 11, Broken Bow 12, Ravenna 13, Kearney 15, York 16, Aurora 17, Grand Island 18, Hastings 19, Holdrege 20.
ROSARY (Monte Thompson): Kingston, Can., 10, Renfrew 11, Ottawa 12, 13, Napanee 15, Picton 17, Cobourg 18, Lindsay 19, Peterboro 20.
ROSARY (No. 1: Rowland and Clifford): Scranton, Pa., 9, 10, Wilkes-Barre 11-13.
ROSARY (No. 2: Rowland and Clifford): Marietta, O., 10, Caldwell 11, Cambridge 12, Zanesville 13, Dayton 15-20.
ROSARY (No. 3: Rowland and Clifford): San Luis Obispo Cal., 10, Monterey 11, Santa Cruz 12, San Jose 13, San Francisco 14-20.
ROSARY (No. 4: Rowland and Clifford): Cumberland, Md., 10, Martinsburg, W. Va., 11, Hagerstown, Md., 12, Lancaster, Pa., 13, York 15, Frederick, Md., 16, Hanover, Pa., 17, Chambersburg 18, Harrisburg 19, 20.
ROSARY (No. 5: Rowland and Clifford, Inc.): Lake Charles, La., 10, Port Arthur, Tex., 11, Beaumont 12, Houston 13, 14.
ROSARY (Gaskell and MacVitty): Marshfield, Wis., 10, Grand Rapids 11, Tomah 12, Reedsburg 13, Manston 15, Cambria 16, Beaver Dam 17, Waupun 18, Berlin 19, Princeton 20.
ROUND UP (Klaw and Erlanger): Milwaukee, Wis., 7-10.
ROYAL SLAVE (George H. Bubb): Ridgeway, Mo., 10, Davis City, Ia., 11, Corydon 12, Allerton 13, Lineville 15, Seymour 16, Newton, Mo., 17, Harris, 18, Osgood 19, Milan 20.
ST. ELMO (Vaughan Glaser): Minneapolis, Minn., 8-13, So. Bend, Ind., 14-20.
SCARECROW, THE (Henry B. Harris): Detroit, Mich., 8-13, Chicago, Ill., 15—indefinite.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Independence, Kan., 10, Coffeyville 11, Iola 12, Parsons 13, Pittsburg 15, Ft. Scott 16, Lawrence 17, Leavenworth 18, Holton 19, Topeka 20.
SEVEN DAYS (Wagenhals and Kemper): Helena, Ark., 10, Pine Bluff 11, Hot Springs 12, Little Rock 13, Ft. Scott, Kan., 15.
SEVEN DAYS (Wagenhals and Kemper): Lewiston, Ida., 10, Spokane, Wash., 11-13.
SILVER THREADS (Richard J. Jose): Norfolk, Va., 8-13, Savannah, Ga., 15-20.
SIMONE, MME. (Liebler and Co.): New York city Jan. 10—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Providence, R. I., 8-13, Northampton, Mass., 17, Albany, N. Y., 22, 23.
SPENDTHRIFT (Frederic Thompson): Milwaukee, Wis., 11-13.
SQUAW MAN (Clarence Bennett): Seattle, Wash., 7-13.
STAHL, ROSE (Henry B. Harris): Baltimore, Md., 8-13, Brooklyn, N. Y., 15-20.
STAMPEDE (A. G. Delamater): Albany, N. Y., 13.
STARR, FRANCIS (David Belasco): Chicago, Ill., Dec. 4-Jan. 20.
SUMURUN (Winthrop Ames): New York city Jan. 16—indefinite.
TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.
TEN NIGHTS IN A BARROOM: Chicago, Ill., 24-Jan. 13.
TEST, THE (Stair and Havlin): Washington, D. C., 8-13, Toronto, Can., 15-20.
THIEF, THE (Eastern: George A. Sullivan): Orlando, Fla., 10, Lakeland 11, Tampa 12, St. Petersburg 13, Barlow 15, Ocala 16, Sanford 17, Daytona 18, Jacksonville 19, Waycross, Ga., 20.
THIEF (Western: H. Q. Emery): Tishomingo, Okla., 10, Durant 11, Denison, Tex., 12, Bonham 15, Paris 16, Clarksville 17, Texarkana 18, Gurdon, Ark., 19, Arkadelphia 20.
THIRD DEGREE (Central: United Play Co.): Worcester, Mass., 8-10, Springfield 11-13, Boston 15-20.
THIRD DEGREE (Southern: United Play Co.): Jacksonville, Fla., 9, 10, Palatka 11, Gainesville 12, Ocala 13, Jacksonville 14, Fernandina 15, Brunswick, Ga., 16, Savannah 17, 18, Charleston, S. C., 19, 20.
THIRD DEGREE (Western: United Play Co.): Virginia City, Nev., 10, Reno 11, Winnemucca 12, Salt Lake City, U., 14-17, Ogden 18, Rock Springs, Wyo., 19, Cheyenne 20, Denver, Colo., 21.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Boston, Mass., Dec. 25—indefinite.
TRAVELING SALESMAN (Henry B. Harris): Detroit, Mich., 8-13, Cleveland, O., 15-20.
TRAVELING SALESMAN (Western: A. S. Stern): Winnipeg, Can., 7-10, Duluth, Minn., 11-13, Superior, Wis., 14, St. Cloud, Minn., 15, Detroit 16, Fergus Falls 17, Wahpeton, N. Dak., 18, Willmar, Minn., 19, Watertown, S. Dak., 20, Sioux Falls 21.
TWO ORPHANS: Quincy, Ill., 14.
UNCLE TOM'S CABIN (Wm. Kibble): Pittsburgh, Pa., 8-13.
UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Manning, W. Va., 10, Fairmont 11, Morgantown 12, Cumberland, Md., 13.
VIRGINIAN, THE (J. H. Faiser): Eugene, Ore., 10, Medford 11, Red Bluff, Cal., 13, Chico 14, Marysville 15, Sacramento 16, Stockton 17, Oakland 18-20.
WARE, HELEN (Henry B. Harris): Syracuse, N. Y., 8-10, Auburn 11, Rochester 12, 13, Buffalo 15-17, Utica 18, Gloversville 19, Newburgh 20.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
'WAY DOWN EAST (Wm. A. Brady): Buffalo, N. Y., 8-13, New York city 15-20.
WHITE SISTER: Chicago, Ill., 7-13, Akron, O., 14-16.
WILD DUCK (Fred'k Dillingham): Lexington, Ky., 10.
WILSON, FRANCIS (Charles Frohman): St. Louis, Mo., 8-13, Terre Haute, Ind., 15, Evansville 16, Lexington, Ky., 17, Louisville 18-20.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.
WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ADOLPHUS (Dick Cummings): Los Angeles, Cal., Nov. 27—indefinite.
ALHAMBRA (Mavis and Roche): Chicago, Ill., Dec. 10—indefinite.
BELASCO: San Francisco, Cal., Dec. 23—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLONIAL PLAYERS (Sidney Toler): Indianapolis, Ind., Dec. 25—indefinite.
COLUMBIA: Erie, Pa., Dec. 4—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
CRESCENT: White Plains, N. Y.—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 26—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
FAMILY: New York city Sept. 4—indefinite.
FORBES, GUS A. (Jacob Wilk): Duluth, Minn., Oct. 1—indefinite.
GAGNON-POLLOCK (Bert G. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. E. Schmid): Cincinnati, O., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
GRAND: Winnipeg, Man.—indefinite.
GREW (Wm. Grew): Kansas City, Mo., Oct. 15—indefinite.
HARRISON, GERTRUDE: Ft. Worth, Tex.—indefinite.
HARVARD (Chas. L. Gill): Cambridge, Mass., Dec. 23—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HOLDEN: Toledo, O., Dec. 24—indefinite.
IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—indefinite.
IRVING PLACE (G. Amberg): New York city Nov. 30—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
LANDE, ALBERT (H. P. Jackson): Fitchburg, Mass., Dec. 25—indefinite.
LAWRENCE (Del S. Lawrence): Vancouver, B. C.—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
MACK-LEONE (Ernie Young): Chicago, Ill.—indefinite.
MAJESTIC: Calgary, Can.—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Sport North): Topeka, Kan., Sept. 4—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OLYMPIC (Walter Woods): Cincinnati, O., Oct. 29—indefinite.

Madge Tyrone

ENGAGED

Edna May Spooner Stock Co. De Kalb Theatre, Brooklyn

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

Ethel Milton

INGENUE

Corse Payton's Stock Company, Brooklyn

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

JEAN ADAIR

LEADING WOMAN

W. A. Brady's "Mother" Co.

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

ALICE KELLY

ENGAGED

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

HENRY HICKS

ENGAGED

PERCY G. WILLIAMS' GOTHAM STOCK CO. GOTHAM THEATRE, BROOKLYN

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

GRACE SHANLEY

ENGAGED. Management of A. H. WOODS.

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

HELEN CHIEFFO

Acknowledged by LIEBLER, SHUBERTS and POLI as

THE CLEVEREST CHILD ACTRESS

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

A. S. BYRON

With Wilton Lackaye in THE STRANGER

New York City---indefinite

Home address, 558 Summit Avenue, Jersey City, N. J.

STUART BEEBE

ENGAGED

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

Leila E. Davis

Management A. H. WOODS

OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM: Atlanta, Ga., Nov. 27—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
PABST GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPERNE: Montgomery, Ga., Nov. 9—indefinite.
POLI (S. Z. Poli): Norwich, Conn.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia., Aug. 27—indefinite.
PRINCESS: Alpena, Mich., Nov. 22—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PROSPECT (Frank Gersten): New York city—indefinite.
REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (I. Fluegelman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Hards): Cohoes, N. Y., Nov. 13—indefinite.
STAINACH-HARDS (Ira D. Hards): Yonkers, N. Y.—indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON - WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
TURNER, CLARA (W. F. Barry): Niagara Falls, N. Y.—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 25—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

ALLEN (Jack Allen): Manitowoc, Wis., 8-13.
BELGRADE, SADIE (Leslie E. Smith): Bennington, Vt., 8-13, Herkimer, N. Y., 15-20.
BOYER, NANCY: Williamsport, Pa., 8-13, Sunbury 15-20.
CHAMPLIN, CHAS.: Watertown, N. Y., 8-13.
CHASE-LISTER (Glenn F. Chase): Valentine, Neb., 8-10, Gordon 11-13, Rushville 14-17, Alliance 18-27.
CHAUNCEY-KRIFFER (Fred Chauncey): Olean, N. Y., 8-13, Dansville 15-20.
CHICAGO (Charles H. RossKam): Troy, N. Y., 8-13, Glens Falls 15-20.
COLONIAL (Cortland Hopkins): Bathurst, Can., 8-10, New Castle 11-13.
EMERSON, MARY (Samuel Lewis): Evansville, O., Jan. 8-Feb. 3.
GARSIDE (James L. Garside): Marion, Ill., 8-13, Paducah, Ky., 15—indefinite.
GRAYCE, HELEN (N. Appell): Greensburg, Pa., 8-13, Oil City 15-20.
HALL, DON C.: Madison, Wis., 1-13.
HARDER, MYRKLE: Cortland, N. Y., 8-13.
HICKMAN-BESSEY (James D. Proudlove): Watertown, Wis., 8-13, Beloit 15-20.
HILLMAN: (F. P. Hillman): Hoxie, Kan., 8-10, Colby 11-13.
HILLMAN'S IDEAL (Frank Manning): Guide Rock, Neb., 11-13.
HOOVER (Grover Hoover): Jacksonville, Ill., 8-13, Quincy 15-20.
JEAVONS, THOS. AND IRENE: Wilson, N. C., 10, Tarboro 11, Goldboro 12, Wilmington 13.
KEYES SISTERS (Chester A. Keyes): Sharon, Pa., 8-13.
LYNN (Jack Lynn): Gardner, Mass., 8-12, Athol 14-19.
MAHER, PHIL (Phil Maher): Torrington, Conn., 8-13.
MARKS: Gloversville, N. Y., 8-13.
MARKS, MAY A. BELL (H. W. Marks): Galt, Can., 8-13.
MURRAY AND MACKEY (John J. Murray): Oneonta, N. Y., 8-13, Rome 15-20.
PICKERTS, FOUR (Willis Pickert): Fernandina, Fla., 8-10, Titusville 11-13, Cocoa 15-20.
SHANNON BROTHERS (Harry Shannon): Hillsboro, O., 8-15, Georgetown 16-21.
SPENCE THEATRE (Sobbs and Bavis): Centralia, Kan., 10, 11, Goff 12, 13.
WHEELER SISTERS (Ion Carroll): Georgetown, Ky., 8-13.
WINNINGER, FRANK: Berlin, Wis., 8-10, Wausau 11-13, Oshkosh 14, Lancaster 15, 16, Galena, Ill., 17, 18, Savanna 19, 20, Cedar Rapids, Ia., 21.

OPERA AND MUSICAL COMEDY.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Omaha, Neb., 7-10, Fremont 11, Lincoln 12, 13, Gallipolis, O., 18.
AROUND THE CLOCK (Gus Hill): New Orleans, La., 8-13, Memphis, Tenn., 15-20.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): Washington, D. C., 8-13.
BERNARD, SAM (Messrs. Shubert): Albany, N. Y., 16, 17.
BLACK PATTI (R. Voetchel): Natchez, Miss., 10, Vicksburg 11, Jackson 12, Meridian 13, Birmingham, Ala., 15, Florence 16, Huntsville 17, Chattanooga, Tenn., 18, Rome, Ga., 19, Cartersville 20.
BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—indefinite.
BRIAN, DONALD (Charles Frohman): Philadelphia, Pa., 25-Jan. 13, Baltimore, Md., 15-20.
BUSTER BROWN (Buster Brown Amusement Co.): Rome, Ga., 10, Cartersville 11, Atlanta 12, 13, Griffin 15, Columbus 16, Montgomery, Ala., 17, Selma 18, Meridian, Miss., 19, Jackson 20.
CAHILL, MARIE (D. V. Arthur): St. Louis, Mo., 7-13.
CAMPUS, THE (Chas. V. Kavanagh): Chicago, Ill., Dec. 24-Jan. 20.
CARLE, RICHARD (Frazee and Lederer): Dallas, Tex., 9, 10, Oklahoma City, Okla., 11, 12, Tulsa 13, Muskogee 14, Fayetteville, Ark., 15, Ft. Smith 16, Pine Bluff 17, Little Rock 18, Memphis, Tenn., 19-21.
CAT AND THE FIDDLE (Chas. A. Selton): Owego, N. Y., 10, Towanda, Pa., 11, Ithaca, N. Y., 12, Geneva 13, Sodus 15, Penn Yan 16, Elmira 17, Hornell 18, Wellsville 19, Jamestown 20.
CHOCOLATE SOLDIER (F. C. Whitney): Wheeling, W. Va., 12, 13.
CHOCOLATE SOLDIER (F. C. Whitney): Buffalo, N. Y., 8-13.
CHOCOLATE SOLDIER (Western; F. C. Whitney): Riverside, Cal., 10, San Diego 11, 12, Santa Barbara 13, Los Angeles 14-20.
CLIFFORD, BILLY (Bob Le Roy): Las Vegas, N. Mex., 10, Trinidad, Colo., 11, Hutchinson, Kan., 12, Wichita 13.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COLLEGE WIDOW (Vaughan Glaser): Cleveland, O., 7-13, St. Louis, Mo., 14-20.
COW AND THE MOON (Chas. A. Selton): Lockport, N. Y., 11, Niagara Falls 12, Bradford, Pa., 13, Salamanca, N. Y., 15, Ridgeway, Pa., 16, Warren 17, Titusville 18, Franklin 19, Sharon 20.
DRESSLER, MARIE (Lew Fields): Montreal, Can., 8-13.
ELTINGE, JULIAN (A. H. Woods): New York city 8-13, Rochester, N. Y., 15-20.
EMERY MUSICAL COMEDY (Maykovics and Larocque): Abilene, Tex., 10, 11, Winters 12, 13, Ballinger 15, 16, Merkel 17, 18, Sweetwater 19, 20.
FANTASMA (Edwin Warner): Richmond, Va., 8-13, Norfolk 15-20.
FATTY FELIX (H. W. Link): Nicholasville, Ky., 10, Harrodsburg 11, Somerset 12, Lebanon 13, Clarksville, Tenn., 16, Paris 17, Brownsville 19, Humboldt 20.
FIELDS'S, LEW, ALL-STAR (Lew Fields): Chicago, Ill., Oct. 31—indefinite.
FLIRTING PRINCESS (Mort H. Singer): Clay Center, Mo., 10, Concordia, Kan., 11, Salina 12, Topeka 13, Pittsburg 14.
FLOWER OF THE RANCH (Le Comte, Flesher and Wade): Garden City, Kan., 11, Dodge City 12, St. John 13, McPherson 15, Marion 16, St. Joseph, Mo., 18-20.
FOLLIES OF 1911 (Florenz Ziegfeld): Boston, Mass., 8-20.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GERMAN AMERICAN OPERA (M. Hagin): New York city Dec. 25—indefinite.
GIRL AND THE TRAMP (C; Geo. L. Barton): Rapid City, S. Dak., 10, Sturgis 11, Deadwood 12.
GIRL AND THE TRAMP (D; Geo. L. Barton): Little Rock, Ark., 10, Stuttgart 11, Pine Bluff 12.
GIRL OF MY DREAMS (Joseph Gaites): Pittsburgh, Pa., 8-13.
GIRL OF THE GOLDEN WEST (Henry W. Savage): Stockton, Cal., 10, Sacramento 11, San Jose 12, Oakland 13, San Francisco 15-20.
GLASER, LULU (Werba and Luescher): Chicago, Ill., Dec. 31-Jan. 13.
GORDON, KITTY (Jos. M. Gaites): New York city Oct. 19-Jan. 13.
GRAND OPERA (P. Grasl): Los Angeles, Cal., Jan. 8—indefinite.
GUNNING, LOUISE (Messrs. Shubert): Detroit, Mich., 8-13.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HEART BREAKERS (Mort H. Singer): Marshalltown, Ia., 10, Oskaloosa 11, Creston 12, St. Joseph, Mo., 13, Kansas City 14-20.
HERZ, RALPH (Jos. M. Gaites): Chicago, Ill., 14-27.
HIS HONOR THE MAYOR: Rochester, N. Y., 11-13.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
JANIS, ELSIE (Charles Dillingham): Baltimore, Md., 8-13.
JUVENILE BOSTONIANS (B. E. Lang): Dauphin, Can., 10, Rainy River 11, Ft. Francis 12, 13.
KISS WALTZ (Messrs. Shubert): Chicago, Ill., Dec. 24—indefinite.
LAMBARDI OPERA: St. Paul, Minn., 11-13.
LAYOLLE FRENCH OPERA (Jules Layolle): New Orleans, La., Nov. 14—indefinite.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Leffler-Bratton): Chicago, Ill., 7-13, Cincinnati, O., 14-20.
LEWIS, DAVE (Rowland and Clifford): Cedar Rapids, Ia., 10, Moline, Ill., 11, Rock Island 12, Davenport, Ia., 13.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Chicago, Ill., 7-13.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher): Chicago, Ill., Dec. 24—indefinite.
MADAME SHERRY (Special): Woods, Frazee and Lederer): Buffalo, N. Y., 8-13, Cleveland, O., 15-20.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): Seattle, Wash., 7-13, Everett 14, Aberdeen 15, Centralia 16, Astoria, Ore., 17, Portland 18-20.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): Erie, Pa., 10, Oil City 11, Bradford 12, Utica, N. Y., 13, Granville 15, Rutland, Vt., 16, Bellows Falls 17, Gardner, Mass., 18, No. Adams 19, Pittsfield 20.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Rochester, Minn., 10, Owatonna 11, Faribault 12, Red Wing 13, St. Cloud 14, Stillwater 15, Ashland, Wis., 16, Ironwood, Mich., 17, Ishpeming 18, Hancock 19, Calumet 20, Escanaba 21.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): Greenville, Miss., 10, Yazoo 11, Brookhaven 12, Kentwood, La., 13, Donaldsonville 14, Thibodaux 15, New Iberia 16, Lafayette 17, Crowley 18, Jennings 19, Port Arthur, Tex., 20, Lake Charles, La., 21.
MERRY MARY: Champaign, Ill., 8-10, Bloomington 11-13, Clinton, Ia., 14-20.
METROPOLITAN GRAND OPERA: New York city Nov. 15—indefinite.
MILLIONAIRE KID (Kilroy and Britton): Terre Haute, Ind., 9, 10, Indianapolis 11-13.
MISS NOBODY FROM STARLAND (Mort H. Singer): Lafayette, Ind., 10, Logansport 11, Kokomo 12, Marion 13, Ft. Wayne 14, Lima, O., 15, Tiffin 16, Defiance 17, Toledo 18, 19.
MODEST SUZANNE (A. H. Woods and H. H. Frazee): New York city Jan. 1—indefinite.
MONTGOMERY AND STONE (Charles Dillingham): Helena, Mont., 10, Billings 11, Grand Forks, N. Dak., 13.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 6—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): Kansas City, Mo., 8-13, St. Joseph 14-17, Omaha, Neb., 18-20.
MUTT AND JEFF (Co. B: Gus Hill): Denver, Colo., 7-13, Canon City 15, Salida 16, Leadville 17, Grand Junction 18, Provo, U., 19, Ogden 20.
MUTT AND JEFF (Co. C: Gus Hill): Boston, Mass., Nov. 13-Jan. 27.
MUTT AND JEFF (Co. D: Gus Hill): Philadelphia, Pa., 8-13, Jersey City, N. J., 15-20.
MY FRIEND FROM DIXIE (Palmer Kellogg): Philadelphia, Pa., 8-13, Baltimore, Md., 15-20.
NAUGHTY MARIETTA (Arthur Hammerstein): New Orleans, La., 8-13, Lake Charles 14,

ERNESTINE MORLEY

Leading Woman—Engaged

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

Elgie Bowen

WITH

THE SPRING MAID CO.

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

BERT BURTON

CHILD ACTOR

Management Frazee & Lederer

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

Louise Carter

LEADING WOMAN

Percy G. Williams Stock Co., Gotham Theatre, Brooklyn

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

HAROLD CLAREMONT

Leading Man Engaged

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

ISABEL DAINTRY

WITH

Gus Hill's MUTT AND JEFF CO.

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

PHYLLIS GILMORE

LEADING WOMAN

Payton's Stock Co., Brooklyn

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Bldg.

GERTRUDE SHANLEY

WITH

"Brewster's Millions"—En Tour

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

Kindly mention DRAMATIC MIRROR when you write advertisers.

Beaumont, Tex., 15, Galveston 16, Houston 17, 18, San Antonio 19, 20.
NEVER HOMES (Lew Fields): Brooklyn, N. Y., 1-13.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton): Meadville, O., 10, Warren 11, Titusville 12, Oil City 13, Youngstown, O., 15-20.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton): Vermillion, S. Dak., 10, Mitchell 11, Parker 12, Sioux Falls 13, Sioux City, Ia., 14, 15, Nebraska City, Neb., 16, Beatrice 17, Clay Center, Kan., 18, Junction City 19, Chanute 20, Pittsburg 21.
PEARL MAIDEN, THE (France and Lederer): Philadelphia, Pa., 8-20.
PINAFORE (Messrs. Shubert): Pittsburgh, Pa., 8-13, Boston, Mass., 15-27.
PINK LADY (Klaw and Erlanger): Boston, Mass., Dec. 11—indefinite.
PINK LADY (Klaw and Erlanger): St. Paul, Minn., 8-13.
PINK LADY (Klaw and Erlanger): Memphis, Tenn., 8-13.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RED MILL: Crawfordsville, Ind., 15.
RING, BLANCHE (Frederic McKay): Davenport, Ia., 10, Galesburg, Ill., 11, Quincy 12, Springfield 13, St. Louis, Mo., 14-20.
SCHOOL DAYS (Stair and Havlin): St. Paul, Minn., 7-13, Minneapolis 14-20.
SHEEHAN GRAND OPERA (Joseph Sheehan): Lincoln, Neb., 11.
SIDNEY, GEORGE (Frank Whitbeck): San Francisco, Cal., 7-13, Stockton 14, Fresno 15, Coalinga 16, Hanford 17, Visalia 18, Porterville 19, Bakersfield 20.
SMART SET (Charles E. Barton): Davenport, Ia., 19.
SPRING MAID (Werba and Luescher): Kansas City, Mo., 31-Jan. 13, Oklahoma City, Okla., 14, 15, Tulsa 16, Muskogee 17, McAlester 18, Ft. Worth 19, 20.
SPRING MAID (Werba and Luescher): Bridgeport, Conn., 9, 10, Meriden 11, New Britain 12, Waterbury 13, North Adams, Mass., 15, Pittsfield 16, Fitchburg 17, Troy, N. Y., 18-20.
SUNNY SOUTH (J. C. Rockwell): Wellsville, N. Y., 10, Bolivar 11, Franklinville 12, Randolph 14, Gowanda 15, Cattaraugus 17, Dunkirk 18, Westfield 19, Mayville 20.
SURATT, VALESKA (Lee Harrison): Chicago, Ill., Dec. 10—indefinite.
SWEETEST GIRL IN PARIS (Harry Askin): Ft. Worth, Tex., 10, 11, Dallas 12, 13, Shreveport, La., 14, Texarkana, Ark., 15, Hot Springs, 16, Little Rock 17, Pine Bluff 18, Greenville, Miss., 19, Vicksburg 20.
SYLVA, MARGUERITA (A. H. Woods): Chicago, Ill., Nov. 14—indefinite.
THREE TWINS (Philip H. Niven): Hagerstown, Md., 10, Cumberland 11, Martinsburg, W. Va., 12, Annapolis, Md., 13.
TOP O' THE WORLD (Bailey and Fitzgerald): Montgomery, Ala., 10, Pensacola, Fla., 11, Mobile, Ala., 12, Gulfport, Miss., 13, New Orleans, La., 14-20.
TRENTINI, EMMA (Oscar Hammerstein): Grand Rapids, Mich., 16, 17.
VAN, BILLY B. (Stair and Havlin): Indianapolis, Ind., 8-13, Chicago, Ill., 14-27.
VIENNESE OPERA (M. Hazin): New York city Dec. 25—indefinite.
WARD AND VOKES (Stair and Havlin): Grand Rapids, Mich., 7-10, Kalamazoo 11, Ft. Wayne, Ind., 12, 13, Peoria, Ill., 14, 15, Bloomington 16, Danville 17, Urbana 18, Decatur 19, Alton 20.
WEDDING TRIP (Messrs. Shubert): New York city Dec. 25—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.
WOODRUFF, HENRY (Mort H. Singer): Gadsden, Ala., 10, Birmingham 11, Montgomery 12, Mobile 13, New Orleans, La., 14-20.

MINSTRELS.

COBURNS: Yazoo City, Miss., 15, Meridian 17, DE RUE BROTHERS: East Stroudsburg, Pa., 10, Bangor 11, Lehighton 12, Manch Chunk 13, Perkasie 14, Quakertown 17, Lansdale 18, Doylestown 19, Downingtown 20.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
EVANS, GEORGE, HONEY BOY: Bowling Green, Ky., 11, Columbia, S. C., 19.
FIELD'S, AL. G.: Harrisburg, Pa., 10, Pottsville 11, Reading 13, Trenton, N. J., 13, Wilmington, Del., 15, Plainfield, N. J., 17, Easton, Pa., 19, Allentown 20.
GEORGIA TROUBADOURS (Wm. C. McCabe): Sheldon, Mo., 10, Rich Hill 11, Butler 12, Archie 13, Harrisonville 15, Pleasanton, Kan., 16, Mound City 17, Kincaid 18, Erie 19, Girard 20.
GUY BROTHERS: Carbondale, Pa., 12.

BURLESQUE

AL. REEVES'S BIG BEAUTY: New York city 8-13, Philadelphia, Pa., 15-20.
AMERICANS (Ed. D. Miner): Louisville, Ky., 7-13, Cincinnati, O., 14-20.
ARMAN SHOW (Jack Singer): Pittsburgh, Pa., 8-13, Cleveland, O., 15-20.
BELLES OF THE BOULEVARD (Fred McAdler): Detroit, Mich., 7-13, Toronto, Can., 15-20.
BEN WELCH (Jack Singer): Kansas City, Mo., 7-13, St. Louis 14-20.
BIG BANNER (Gallagher and Shean): Brooklyn, N. Y., 9-13, Newark, N. J., 15-20.
BIG GAIETY (W. A. Miller): Chicago, Ill., 7-13, Milwaukee, Wis., 14-20.
BIG REVIEW (Henry P. Dixon): Omaha, Neb., 7-13, Kansas City, Mo., 14-20.
BOHEMIANS (Al. Lubin): Philadelphia, Pa., 8-13, Wilkes-Barre 15-20.
BON TONS (Jean Burns): Brooklyn, N. Y., 8-13, New York city 15-20.
BOWERY (Hurtig and Seamon): Albany, N. Y., 8-10, Schenectady 11-13, Brooklyn 15-20.
BROADWAY GIRLS (Henry Shapiro): Indianapolis, Ind., 7-13, Louisville, Ky., 14-20.
CENTURY GIRLS (Morris Weinstock): Chicago, Ill., 31-Jan. 13, Cleveland, O., 14-20.
CHERRY BLOSSOMS (Max Armstrong): St. Louis, Mo., 7-13, Indianapolis, Ind., 14-20.
COLLEGE GIRLS (Chas. Foreman): New York city 1-13, Springfield, Mass., 15-17, Worcester 18-20.
COLUMBIA (Frank Logan): Springfield, Mass., 8-10, Worcester 11-13, Providence, R. I., 15-20.
COZY CORNER GIRLS (Louis Watson): Jersey, N. J., 8-13, Boston, Mass., 15-20.
CRACKERJACKS (Bob Manchester): New York city 8-13, Philadelphia, Pa., 15-20.
DAFFYDILS (Sam Rice): Toronto, Can., 8-13, Rochester, N. Y., 15-20.
DARLINGS OF PARIS (Chas. Taylor): Brooklyn, N. Y., 8-20.
DREAMLAND (Dave Marion): Philadelphia, Pa., 8-13, Baltimore, Md., 15-20.
DUCKLINGS (Frank Calder): Kansas City, Mo., 7-13, St. Louis 14-20.
FOLLIES OF THE DAY (Barney Gerard): Wilkes-Barre, Pa., 8-13, Scranton 15-20.
GAY WIDOWS (Louis J. Oberworth): St. Paul, Minn., 7-13, Omaha, Neb., 14-20.
GINGER GIRLS (Hurtig and Seamon): Toledo, O., 8-13, Chicago, Ill., 14-20.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Louisville, Ky., 8-13, Cincinnati, O., 14-20.
GIRLS FROM MISSOURI (Louis Talbot): Cincinnati, O., 7-13, Chicago, Ill., 14-27.
GIRLS FROM RENO (James Madison): Scranton, Pa., 8-13, Newark, N. J., 15-20.
GOLDEN CROOK (Jas. Fulton): Baltimore, Md., 8-13, Washington, D. C., 15-20.
HASTINGS'S BIG SHOW (Harry Hastings): Cincinnati, O., 8-13, Chicago, Ill., 14-20.
HIGH SCHOOL GIRLS (Arthur Gorman): Chicago, Ill., 7-20.
HONEYMOON GIRLS (Al. Rich): Cleveland, O., 8-13, Toledo 14-20.
IDEALS (Sam Robinson): Newark, N. J., 8-13, New York city 15-20.
IMPERIALS (Sim Williams): New York city 8-20.
JARDIN DE PARIS (Burt Hendricks): New York city 1-13, Brooklyn, N. Y., 15-27.
JERSEY LILIES (Wm. Jennings): Boston, Mass., 8-13, New York city 15-20.
KENTUCKY BELLES (Mike Fenton): Rochester, N. Y., 8-13, Buffalo 15-20.
KNICKERBOCKERS (Louis Robie): Schenectady, N. Y., 8-10, Albany 11-13.
LADY BUCCANEERS (Harry M. Strouse): New York city 8-13, Philadelphia, Pa., 15-20.
LOVE MAKERS (Dave Guran): Rochester, N. Y., 8-13, Schenectady 15-17, Albany 18-20.
MERRY BURLESQUERS (Joe Leavitt): Detroit, Mich., 8-13, Chicago, Ill., 14-20.
MERRY MAIDENS (Edward Shafer): Philadelphia Pa., 8-13, Jersey City, N. J., 15-20.
MERRY WHIRL (J. Herbert Mack): Providence, R. I., 8-13, Boston, Mass., 15-20.
MIDNIGHT MAIDENS (Wm. S. Clarke): Newark, N. J., 8-13, Hoboken 15-20.
MISS NEW YORK, JR. (Wm. Fennessy): Milwaukee, Wis., 7-13, Minneapolis, Minn., 14-20.
MOULIN ROUGE (Joe Pine): Buffalo, N. Y., 8-13, Detroit, Mich., 15-20.
PACEMAKERS (T. M. Herks): Montreal, Can., 8-13, Toronto 15-20.
PAINTING THE TOWN (Holliday and Curley): Hoboken, N. J., 8-13, New York city 15-27.
PASSING PARADE (M. Messing): St. Louis, Mo., 7-13, Louisville, Ky., 14-20.
PAT WHITE'S GAYETY (Walter Greaves): Washington, D. C., 8-13, Baltimore, Md., 15-20.
QUEEN OF BOHEMIA (Henry P. Jacobs): Washington, D. C., 8-13, Pittsburgh, Pa., 15-20.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Brooklyn, N. Y., 1-13, New York city 15-20.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Omaha, Neb., 15-20.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Buffalo, N. Y., 8-13, Rochester 15-20.
ROSE SYDELL'S (W. S. Campbell): New York city 8-20.
RUNAWAY GIRLS (Peter S. Clark): Philadelphia, Pa., 8-13, Brooklyn, N. Y., 15-20.
SAM DEVERE'S (Louis Stark): Chicago, Ill., 7-13, Milwaukee, Wis., 14-20.
SOCIAL MAIDS (Hurtig and Seamon): Omaha, Neb., 7-13, Kansas City, Mo., 14-20.
STAR AND GARTER (Frank Weisberg): Toronto, Ont., 8-13, Buffalo, N. Y., 15-20.
STAR SHOW GIRLS (John T. Baker): Cleveland, O., 7-13, Pittsburgh, Pa., 15-20.
TAXI GIRLS (Hurtig and Seamon): Minneapolis, Minn., 7-13, Omaha, Neb., 14-20.
TIGER LILIES (D. R. Williamson): Minneapolis, Minn., 7-13, St. Paul 14-20.
TROCADEROS (Chas. H. Waldron): Boston, Mass., 15-20.
VANITY FAIR (Bowman Bros.): Boston, Mass., 8-13, Albany N. Y., 15-17, Schenectady 18-20.
WATSON'S BURLESQUERS (W. B. Watson): Harrisburg, Pa., 10, Reading 11, Allentown 12, Chester 13, Washington, D. C., 15-20.
WHIRL OF MIRTH (Louis Stark): Boston, Mass., 8-13, Montreal, Can., 15-20.
WINNING MISS (Dave Gordon): Milwaukee, Wis., 7-13, Minneapolis, Minn., 14-20.
WORLD OF PLEASURE (Geo. H. Fitchett): Chicago, Ill., 7-13, Detroit, Mich., 14-20.
YANKEE DOODLE (Sol Meyer): Pittsburgh, Pa., 8-13, Johnstown 15, Altoona 16, Harrisburg 17, Reading 18, Allentown 19, Chester 20.
ZALLAH'S OWN (W. C. Cameron): Baltimore, Md., 8-13, Philadelphia, Pa., 15-20.

MISCELLANEOUS.

HOFFMAN, GERTRUDE: Cleveland, O., 8-13.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
RHODA ROYAL CIRCUS: Kansas City, Mo., 8-13.
THURSTON, HOWARD (Dudley McAdow): Chicago, Ill., 31-Jan. 13, Springfield 14-16, Peoria 17-20.

ENGAGEMENTS.

Georgia O'Ramey has been engaged by Frederic Thompson for The Flyers, which is now in rehearsal, and will receive an early production. The play is a new one from the pen of George Barr McCutcheon.

Liebler and Company have engaged Arnold Daly to play the leading role of Michel Aubier in support of Madame Simone in Maurice Donnay's play, The Return from Jerusalem, which will open at the Hudson Theatre on Jan. 9.

ROBERTO—MATHILDE
DESHON
Presenting his own playlet,
THE SPANISH MUSIC MASTER
Direction LOUIS WESLEY
Crescent Stock
Brooklyn
Address MIRROR Office, New York.

MRS. FISKE
UNDER HARRISON GREY FISKE'S DIRECTION
12 West Fortieth Street, New York

WEDGWOOD NOWELL
LEADING MAN
Supporting WILTON LACKAYE, Bijou Theatre, New York

ESTELLE ALLEN

Address DRAMATIC MIRROR, N. Y.

EDWIN H. CURTIS
STAGE DIRECTOR

GEORGE ALISON
LEADING MAN
Crescent Theatre
Brooklyn, N. Y.

W. OLATHE MILLER
CHARACTERS
Invites Offers—Stock or Production
4493 Natural Bridge Road, St. Louis, Mo., until Jan. 1st,
Then 254 West 38th Street.

SEDLEY BROWN
DRAMATIC DIRECTOR
Have you a good play?
Write to the title finder.
ENGAGED
Do you want a good title?
1415 Catalina Street, Los Angeles.

Alice Butler
THE BLUE BIRD
Management of Liebler & Co.

AMY AMES
Address Agents, or Care DRAMATIC MIRROR.

AITKEN, SPOTTISWOODE
Care Lubin, 20th and Indiana Ave., Philadelphia

BECK, JOHN
Mgt. Cohan and Harris. Fortune Hunter Co.

BRADLEY, LEONORA
Engaged. Management Vaughan Glaser.

CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman.

HADLEY, HELAINE
Address care Mirror.

HAMILTON, HARRY K.
Management E. H. Harris.

HOLLOWAY, J. FRED.
Management Liebler and Co.

MULDENER, LOUISE
At liberty. Characters, Grande dames. Agents.

STURGIS, GRANVILLE F.
Plays & Sketches. 1776 Williams St., Denver, Col.

WARD, CARRIE CLARK
Char. 1415 Catalina St., Los Angeles, for Summer

THE ENGLISH PROFESSIONAL JOURNAL
Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum
THE STAGE
New York Agents: PAUL TAUSIG, 104 East 14th Street, and SAMUEL FRENCH & SONS, 28-30 West 38th Street.
Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.
16 York Street, Covent Garden, London, W. C.

STILL CARRYING THE SPEAR
Funny how some people still "carry the spear" in some little way, when in other things they are right up in front. There are even a few left paying real money for the privilege of "exemplifying" a heavy old-fashioned wood trunk, when they could save on weight and get twice the service by buying a BAL—the lightest, strongest and most serviceable theatrical trunk on earth. Queer, isn't it?
Send for Catalogue B
WILLIAM BAL, Inc.,
1578 Broadway, New York.

WALKER WHITESIDE IN TYPHOON.

There has been much agitation in the theatrical world since Walker Whiteside made his formal announcement to produce Melichor Lengyel's Typhoon, because the old question of copyright when a Hungarian play is concerned has been raised, and several managers have rushed into print stating that they would produce a version of the play. The translation of the play which Mr. Whiteside will present was made by Emil Nyitray, and submitted to the author, Melichor Lengyel, last Summer, and is the only authorized version in English. It will be recalled when Mr. Mansfield produced Cyrano De Bergerac, and had expended a vast sum in preparing the play for this country, that he found himself confronted with the problem of protecting it. After his production of the play at the Garden Theatre, Augustin Daly rushed a version of the same play forward at his own theatre in opposition to Mr. Mansfield, and Henry Lee, at that time an actor-manager, gave another version in Philadelphia. Stock companies throughout the country put on versions of the play. None of these producers, it is understood, paid any royalty whatever to Monsieur Rostand, excepting Mr. Mansfield, and none of these producers succeeded in making any profit whatsoever out of their productions, excepting Mr. Mansfield. Since the time of the Merry Widow, however, the copyright laws between Austro-Hungary and this country have been settled with sufficient exactness to make it possible for a Hungarian playwright to be sure of his labor's reward. Mr. Whiteside has arranged with the translator of the play to pay the usual royalty to Melichor Lengyel. Mr. Whiteside will produce the Typhoon Feb. 4 at the Chicago Opera House.

PITTSBURGH.

Revival of Pinafore Drew Well and Pleased—Chauncey Olcott's Annual Visit.

PITTSBURGH, Jan. 9.—H. M. S. Pinafore, with its strong cast, including De Wolf Hopper, Eugene Cowles, R. E. Graham, Viola Gillette, and Mabel Weeks, holds forth at the Alvin, where it will likely draw large attendance, and will be followed by Excuse Me. Marie Cahill had the support of an excellent co. in The Opera Ball here last week, and in every way the production was commendable and seemed to thoroughly please the audiences.

The Nixon is offering The Girl of My Dreams in the cast of which McIntyre and Hyams are featured. During the past week, Chantecler did a very large business, and it was chiefly due to Maude Adams's drawing power.

Annually, Chauncey Olcott's engagement at the Lyceum delights a multitude of his followers in this city, and large audiences will welcome him the current week in his latest play, Macushla. Next week, Mother.

The Harry Davis Stock co. at the Duquesne is seen in a revival of Jim, the Penman, and underlined are Mrs. Dane's Defense and The Dawn of a To-morrow. Audrey was well presented during the past week.

Madame Sumiko and co., Paul Dickey and co. in The Come Back; Fay, Two Coleys and Fay, Four Solis Brothers, Heim Children, Dennis Brothers, Hanlon Brothers, Welsh, Mealy and Montrose, and Louise Stickney's Circus form this week's bill at the Grand, where the attendance is always large.

The Behman Show, with the Watson Sisters, Lou Hascall, Curson Sisters, and Quigley Brothers, is the bill at the Gayety, and the Queens of Bohemia follow. Harry Williams's Academy has the Yankee Doodle Girls, with Baptista and Franconi, acrobats, as a feature.

ALBERT S. I. HEWES.

DENVER.

The Earl of Pawtucket and Get-Rich Quick Wallingford Drew Well.

Laurance D'Orsay and his excellent co. appeared at the Tabor-Grand Dec. 31-6 in The Earl of Pawtucket. Although this was not the first time this star has appeared here in this comedy, he was as popular as ever. The entire support is so excellent that no one can be singled out as superior. This engagement is at the popular prices which prevail at the Tabor and is Mr. D'Orsay's first appearance at cut rates. For a time it looked as if his engagement would be canceled owing to inability to agree over the prices set for seats, but at the last moment Peter MacCourt bought out the co. from John Cort for the week rather than have the house dark. Mutt and Jeff 7-13.

Get-Rich-Quick Wallingford opened New Year's matinee at the Broadway for the week to record breaking business. This is one of the most excellent comedies George M. Cohan has sent out. John Webster in the title-role was fine. William H. Forestelle as his scheming partner is all that he should be, and Ethel Hunt and Marjorie Wellss are both pleasing in appearance and clever actresses. Others who deserve mention are Jay C. York, John D. O'Hara, James M. Manning, Florence Dunlap, Lois Burnett, Ella Rothern. The scenery is decidedly pretty, especially the last act with the lights of the city in the background. Next week Robert Mantell and co. will appear and the advance sale of seats promises an overflowing business for the week.

The Orpheum 1-7 presented a double headliner, Josie Heather, the Scottish comedienne, whose beautiful eyes and dainty manners won the audiences, and the Four Fords in their finely staged dancing act. The sketch Bubbles a la Carte amused; Carl Statzer as the valet was the hit of this offering. Jane Boynton and Marie Meyers pleased with their piano and violin duets. Langdon-Lucier co. are still pleasing. James Augustine and Annie Hartley are clever with their barrel stunts. Fred Carson, formerly physical director of the Denver Athletic Club, gave great satisfaction to his many admirers in his feats of strength; he was ably assisted by Roy Parson. The Kinodrome closed the bill, showing the first game of the Giants and the Havanas in Cuba.

The usual Sunday concert of Bellstedt's Band at the Auditorium was supplemented New Year's Eve by the appearance of a wonderful child pianiste and the coronation pictures of the Kinemacolor co.

Peter MacCourt, owner and proprietor of the Tabor and the Broadway, departed during the week for a trip to Panama, which will cover several months' time. G. F. STURGIS.

☞ Katherine Rober, at liberty. Address MIRROR.

NIRDLINGER GETS ORPHEUM.

Fred G. Nixon Nirdlinger, the well-known theatrical manager of Philadelphia, is heading a syndicate which is purchasing the Orpheum Theatre, now in the course of erection on Charlton Avenue, Germantown, Philadelphia. The price is reported about $150,000. The theatre was begun last July by the Penn Building Company, and is on a lot 80 x 81 feet, and when completed will cost about $125,000. The structure was designed by Architect John D. Allen and the auditorium will have a large balcony, the combined seating capacity being 2,600, making it one of the largest vaudeville houses in this city. Mr. Nirdlinger will operate it in conjunction with the Nixon and People's theatres. The deal was closed by Albert M. Greenfield.

DATES AHEAD.

(Received too late for classification.)

ARCHER, AGNES (Beaumont Claxton): Jackson, Miss.—indefinite.
BROWN, GILMOR (F. A. Brown): El Paso, Tex., 8-14.
CARLETON SISTERS (Varney and Montgomery): Greenville, S. C., 15-20, Winston-Salem, N. C., 22-27.
COWBOY GIRL (G. R. Ainsworth): Contsville, Pa., 10, Pottstown 11, Phoenixville 12, Allentown 13.
DAWN OF A TO-MORROW: Mobile, Ala., 10, Meridian, Miss., 11, Vicksburg 12, Monroe, La., 14, Alexandria 15, Lake Charles 16, Jennings 17, Port Arthur, Tex., 18, Beaumont 19, Galveston 20, Houston 21, 22.
GILMORE, PAUL: Annapolis, Md., 10, Fredericksburg, Va., 17, Charlottesville 18, Clifton Forge 19, Hinton, W. Va., 20.
GRAHAM, OSCAR: Kingsville, Tex., 10, 11, Corpus Christi 12, Port Lavaca 13, Cuero 15.
HAYES, LUCY, ASSOCIATE PLAYERS: Republic, Neb., 10, Bloomington 11-13, Stamford 15-17, Atwood, Kan., 18-20.
IRWIN, MAY (Eisfeldt and Anhalt): Boston, Mass., 8-20.
JEFFERSON, THOMAS (Wm. A. Rosenbaum): Oskaloosa, Ia., 10, Marshalltown 11, Waterloo 12, Dubuque 13, Moline, Ill., 14, Freeport 15, Aurora 16, Ottawa 17, Joliet 18, Goshen, Ind., 19, South Bend 20, Benton Harbor, Mich., 21.
MAHER, PHIL: Willimantic, Conn., 15-20.
OLE SWANSON (C. B. Primrose): Hutchinson, Kan., 20, Oxford 22.
PAID IN FULL (C. B. Primrose): Grand Ledge, Mich., 19, Lansing 20, Flint 21.
PAIR OF COUNTRY KIDS (C. Jay Smith): Akron, O., 15-17, Crooksville 18, Barnesville 19, Cambridge 20.
RED ROSE (John C. Fisher): San Francisco, Cal., 7-20.
STRUGGLERS, THE: Providence, R. I., 8-13.
TOP O' TH' WORLD (Gerald Fitzgerald): Mobile, Ala., 12, 13, New Orleans, La., 14-20, Baton Rouge 21.
TOWN MARSHAL (O. B. Wyn): Johnstown, Pa., 10, Homestead 11, Mt. Pleasant 12, McKeesport 13, Monessen 15, Brownsville 16, Donora 17, Tarentum 18, Rochester 19, Beaver Falls 20.
VICTORIA PLAYERS (M. Kuhn): Rochester, N. Y., Jan. 1—indefinite.

GOSSIP.

The vaudeville team of Bailey and Austin, formerly with The Top o' the World, has broken up. Mr. Austin is now in New York, while Mr. Bailey has added a new Mr. Austin and is continuing as formerly.

Relics of the old Atlantic Garden were sold at auction last week. The World's Fair orchestrion, the original cost of which was $50,000, was knocked down for five thousand. The sale was well attended, and the smaller of the relics brought good prices.

Edward R. Salter, of Detroit, took out a company in New England Folks two months ago, in which Harry La Mar and Ida Laurence were starred. In Albion, Mich., on Dec. 31, the company was stranded and the manager and his wife, Miss Laurence, were nowhere to be found. The unfortunate actors, including Mr. La Marr, Edward L. Barnes, Mr. and Mrs. Frank Weeks, and Edward Meehan, have been doing vaudeville turns in a moving picture house until they get money enough to leave Albion.

The Friars' Club will tender a complimentary banquet at the Hotel Astor on Sunday Evening, Feb. 11, to Joseph M. Weber and Lew Fields. This will be the nineteenth dinner given by this organization to prominent members of the theatrical profession, and, according to William Collier, the chairman of the committee on arrangements, it will be attended by the largest gathering that has ever paid tribute to a theatrical star.

William A. Brady has just produced The Suspect, a one-act vaudeville sketch, which has been played over three thousand times in Great Britain. The act opened at Union Hill on Jan. 1, with a strong cast, headed by Walter D. Greene and J. K. Hutchinson.

M. C. Bargy receives 125,000 francs ($25,000) yearly, with a two months' vacation and a percentage of the profits, for managing the Porte St. Martin Theatre in Paris, under a three-year contract.

Fred Niblo, Jr., son to Josephine Cohan, at present nine years old, is set down as declaring that he has no intention of becoming an actor, but is bent on being a historian. He likes breakfast the best of his meals, because he can eat it alone, he says.

May Robson is playing her Three Lights on the road, under the title of A Night Out. Miss Robson, by the way, is not a sympathizer with woman suffrage.

It transpires, according to a Western paper, that when Mrs. Fiske took her lightning trip to the Coast last Summer Katharine Emmett, leading woman with Lawrence D'Orsay in The Earl of Pawtucket, went with her. Under the name of Janet Lee, she played a character part in Mrs. Bumpstead-Leigh.

The People's Hospital (203 Second Avenue) will hold their second annual dance and entertainment at the Hotel Astor Saturday evening, Jan. 13. A very attractive entertainment will be offered, some of the best artists in town having volunteered their services. The work done in this hospital the past year has been of a very efficient quality. The tickets are one dollar and may be procured from Mrs. Julian Mandel, care of People's Hospital, 203 Second Avenue.

Madame Edith de Lys, the widely known American prima donna, who is one of the famous continental stars, appeared at the Brussels Opera for a series of special performances in December. She had a most pronounced success, for she is not only a splendid singer, but a fine actress.

ACTORS' CHURCH ALLIANCE OF AMERICA.

Resolution offered by J. C. Pumpelly and approved by the National Council:

WHEREAS: The National Council of the Actors' Church Alliance of America has heard with sorrow of the death of its esteemed fellow member, Mr. Charles T. Catlin, who died at his home in Brooklyn on Jan. 4, 1912, therefore

Resolved: That the Council here records its grateful acknowledgment of the long, tireless, useful service which Mr. Catlin rendered the Alliance, especially when for years the president of the New York Chapter, both by counsel and financial aid. Gifted as was our honored friend as an amateur actor, a reciter, possessing also a very sympathetic understanding as to the relations of the stage and the church and the value of each to the other, Mr. Catlin held an exceptionally important place in the activities of the Alliance. At all times, at our conventions, Sunday services, and entertainment for the benefit of the Alliance, his earnest voice was heard in eloquent appeal in behalf of the interests of the dramatic profession, in which he had many friends and admirers. Our friend's life was well filled with unselfish deeds of kindness and friendship, and his loss will be regretted by every member of the Alliance.

Resolved: That in token of grateful remembrance this resolution be spread upon the minutes of this Council and a transcript thereof be sent to the press and his bereaved wife and family as a token of our sympathy in their present grief.

Mrs. May Kidder-Peirce, the national secretary, has resigned from the National Council. She has been the secretary for three years.

Mr. Walker Whiteside

PRESENTS

The Sensational European Success

The Typhoon

From the Hungarian

BY

EMIL NYITRAY AND BYRON ONGLEY

VIENNA BERLIN
BUDA-PESTH PARIS

Mr. Walker Whiteside has secured the sole rights to the translation into English by Emil Nyitray of Melchoir Lengel's drama, "THE TYPHOON." Mr. Whiteside made an announcement to this effect during September last, stating at that time that he would not produce the play before the first of this year. Immediately after the presentation of "THE TYPHOON" in German at the Irving Place Theatre Mr. Whiteside again sent his announcements of an immediate production of the play by him to the press throughout the country. The following is an extract from the New York SUN of December 18th:

"It appears that the reason the drama by Melchoir Lengel, 'THE TYPHOON,' which made such a profound impression on all who witnessed it at the Irving Place Theatre last week, has never been produced by an American Manager is because it has never been copyrighted. NOW these dramas ARE copyrighted to a sufficient degree to protect them in THIS COUNTRY. It was not, however, until after 'THE MERRY WIDOW' was given here that the copyright laws between Austria and this country were settled with sufficient exactness to make it possible for a playwright to be sure of his labor's reward in America. Mr. Walker Whiteside has announced that he will be seen in 'THE TYPHOON.'"—N. Y. SUN, December 18th, 1911.

WANTED—STOCK THEATRE

In City Capable of Supporting

First-Class Company in Royalty Plays

RENT or PERCENTAGE

Address MORGAN WALLACE, Castle Square Theatre, Boston, Mass.

WANTED!

A Good Musical Stock Company

for permanent engagement

Address ROY CRAWFORD, Topeka, Kansas.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE pleasure which many MIRROR readers derive from the numerous portraits of favorite picture players printed from week to week in these columns leads to the belief that the coming MIRROR Annual will be especially welcome from the fact that the motion picture section will be distinguished by an unprecedented number of portraits of popular picture stars. At present calculation the number will exceed fifty at the least and may run considerably beyond that number. The purpose is to include all prominent film players regardless of previous appearance in these columns. Where possible, new poses will be secured. Altogether the collection of favorite faces will be notable.

* * * *

A word more regarding THE MIRROR Annual will not be out of place. It will be issued the last week in January and will include the regular MIRROR pages for that week, the whole constituting a volume of approximately 100 pages, of which more than half will be on fine coated paper, permitting the printing of numerous half-tone illustrations in a satisfactory, artistic manner. The motion picture section will, as stated, include a large number of portraits in addition to special articles on motion picture subjects, lively gossip regarding the players, and the usual news, reviews, comments and letters.

* * * *

The Spectator had a call last week from H. P. Fry, secretary of the Committee of Seven, of Reading, Pa. The Committee of Seven is the result of a campaign started by a Reading newspaper some time since with the avowed purpose of forcing improved conditions of motion picture exhibition and production. Locally the committee succeeded in influencing a number of Reading exhibitors to follow its advice in certain details, among them the selection or rejection of films for exhibition. In this way a sort of censorship was established, in which it is said the Mayor of Reading participates by agreeing to enforce the committee's judgment on threat of revoking the license of any picture house whose manager rebels. Having established its quasi authority in Reading, the committee, according to Mr. Fry, hopes to extend the movement over the State of Pennsylvania. His purpose in coming to New York was said to be to exert influence on the manufacturers that would result in the elimination of all films in which crime is pictured merely for sensational effect.

* * * *

Without going into a discussion of the extent to which the alleged criminal pictures exist, there need be no quarrel with Mr. Fry and his committee over the ultimate purpose they avow—namely, the further improvement of picture theatre conditions and film production. Every thoughtful friend of motion pictures, inside or outside of the business, entertains hope of improvement in some form or other. Many would be glad to see the cowboy, Indian and other lurid melodramas eliminated. It is to the manner in which Mr. Fry and the Reading committee would bring a reform about that objection is taken. If they are understood correctly they want to do it by the arbitrary force of censorship instead of resorting to a decent and wholesome education of public taste. It is along the latter line that the public press, civic societies and all other reform elements can achieve the most lasting and beneficial results.

* * * *

It was explained a few weeks ago, in reply to a correspondent, that one reason why some American companies, that are capable of better things, issue so many foolish slap-stick farces, is that the European trade demands it. Pictures of the light and dainty comedy kind, no matter how strong they may be in love interest and the true spirit of humor, have practically no sale on the other side, while the foolish, overacted, boisterous burlesques sell in large numbers. The same is true of the melodrama thrillers and impossible cowboy rubbish. The European public wants those kinds of pictures in preference to the quiet films of real merit. The fact is that the European public is not yet educated up to the American standard, or at least the foreign hirers and exhibitors think their public is in that inferior condition, which amounts to the same thing so far as concerns the market for American films in Europe.

* * * *

It is quite possible that if the foreign distributing agencies and exhibitors were compelled to show the better classes of films, both comedy and melodrama, as happened in America, they would either discover that they had underestimated their public or they would succeed in attracting better classes to their houses. We all remember what a howl of dismay went up in this country from exhibitors and some rental agencies when they were forced by the manufacturers to take improved motion pictures or go without. And we likewise recall how the howl changed to shouts of joy when the better pictures proved to be what the people wanted. If it were possible to bring it about, the same thing might happen in England and the Continent. Conditions of the trade, however, make such a thing impossible over there, and so there is nothing to do but wait for the development upward to take its own time.

* * * *

Meanwhile, it would not be impossible to lessen the torture on this side if American producers would all manage to get just a little more real wit in the roughhouse burlesque stuff and real novelty and dramatic strength in the melodramas. Some do this, but all might. Roughhouse farce is none the worse, nor none the less roughhouse if it be based on a real witty idea, and be carried out with some convincing consistency. The people who want nothing but boisterous burlesque will like it just as well if it has some meaning to it, and, on the other hand, the presence of a little genuine humor will make the mess palatable to the more fastidious. So with the melodrama and cowboy stuff. Several companies have demonstrated the possibility of doing cowboy pictures and other thrillers in a way that will appeal to all classes. Melodrama is a perfectly legitimate type of drama, and there is no need to make it ridiculous to meet the demands of the low-brows. It can be done so that it will have a universal appeal, but this cannot be accomplished by the slapdash, careless methods in vogue in some studios. It should require no less time and careful study to invent and produce a good melodramatic film or a good farce than a good drama or comedy.

* * * *

A recent innovation that deserves commendation is the practice now followed by Selig, Vitagraph and Kalem of announcing in small letters on each sub-title or caption of a film the name or title of the photoplay. Many times MIRROR reviewers have enjoyed the benefit of these inconspicuous but enlightening bits of information, and the experience of MIRROR reviewers is no doubt the experience of thousands of other persons. You enter a theatre while a picture is being run, and unless you recognize the story you are in complete darkness as to the title, except, as noted, when it is a Selig, Vitagraph or Kalem, and then the first sub-title gives you the desired information.

* * * *

A fresh instance of the "comical" piano-player in action came to notice last Wednesday, when Vitagraph's The Heart of the Jester was being run at Proctor's Twenty-third Street house. The situation was of romantic heart interest and had not the slightest insinuation of comedy. The jester was hurrying to the castle to undo the vile act he had previously performed, but the piano-player saw a chance for a laugh from a few chuckle-headed idiots, and so he strummed his instrument in time to the jester's steps, and the laugh came as he had desired, whereupon he cocked his head proudly to one side and had visions of what a funny fellow he was. That was the moment when The Spectator would have enjoyed being a member of the orchestra. He would have liked to be the trap drummer, equipped with sledge hammers for drumsticks and the piano-player's head for a drum. It would have added immensely to the humor of the occasion.

* * * *

The l. c. (intelligent compositor) and the m. i. p. r. (more intelligent proofreader), to whom The Spectator is under innumerable obligations for the correction of blunders in copy, made one change last week in these

MARIAN SWAYNE

Member of the Solax Stock Company

EDNA MAY WEICK

Popular child actress with Edison Players

TONY SULLIVAN

Versatile player in Reliance Films

ANNA QUIRCUTIA NILSSON

A new leading lady with Kalem Southern Company

Comments that might easily lead to divorce proceedings. In referring to the *M. P. World's* characterization of The Spectator as Claude Eclair, this writer was made to say: "It is a merry jest and a pretty conceit, withal, except that some of the actors are not named. Fair Rosamond, of course, is 'the motion picture artist' whom Desperate Desmond is trying to kidnap. But who has been cast for Desperate Desmond, gumshoeing around behind Claude's back and whispering fabrications into Rosamond's ear?" The inference from the foregoing is inevitable that The Spectator and the editor of the *M. P. World*, or some other Desperate Desmond, are rivals in pursuit of a fair Rosamond of the motion picture stage. The consequences of such an understanding of the matter are too horrible to contemplate, and in the interest of peace at home this correction is hastily made. It was "art," not "artist," that The Spectator wrote. Hence the fair Rosamond, in whose ears Desperate Desmond was whispering fabrications, was the impersonal "motion picture art." THE SPECTATOR.

SELIG CINDERELLA PARTY.

A. H. Twist, of the Selig publicity department, writes that Selig Cinderella party at the Selig studio in Chicago, Monday evening, Jan. 1, was a brilliant success. "All the lady stars asked for dances with you," he remarks to The Spectator, not explaining, however, what kind of a merry dance they would lead the poor victim if they got their hands on him. The party was given by W. N. Selig and Thomas Nash, and 400 guests were present, including about all the players and other people of prominence in picturedom in Chicago. An original farce comedy was given, written by Messrs. Mong, Thayer and Twist. It was a satire on motion picture production and made quite a hit.

"THE IMPLET."

This is the title of a new weekly moving picture paper to be published by the Imp Films Company. It will be edited by Thomas Bedding, F. R. P. S., formerly of the *Moving Picture World*. While being primarily devoted to the interests of the Imp Films Company, the *Implet* will also address itself to the defense of the Independent side of the moving picture business, and will contain matter of interest to manufacturers, exhibitors and the general public.

SELIG'S THE DANITES.

The next production of more than one reel by the Selig Company will be an adaptation from McKee Rankin's The Danites in two reels. Needless to say, the film promises to be another Selig masterpiece. The date of release has not yet been announced.

PHOTOGRAPH OF NESTOR PLAYERS.

The Nestor Company, of Bayonne, N. J., is offering to exhibitors for a limited period a photograph including all the players from their several companies. The size of this picture is 35 x 10 inches. It will be sold for 50 cents for a short time, after which the price will be $1.

THE MIRROR ANNUAL

Including the regular issue of THE MIRROR, will be published the last of January, and will contain from 50 to 100 portraits of the most popular motion picture stars in new poses, in addition to many pages of gossip, news, reviews and special articles relating to the films. Special price of THE MIRROR Annual, 25c. the copy. Order now from your newsdealer.

WISE PRECAUTIONS.

The Proctor houses in New York follow a practice which it would be well for all theatres to copy—at least those that do not have some similar system. The working of the system at the Twenty-third Street house was noted recently by a MIRROR representative. Every morning before opening time the house employes are lined up and the house manager instructs and drills them in their duties. Special attention is paid to fire drill and all precautions are taken in advance, so that every employe knows his duty and his place in case of emergency. In times of quiet prepare for trouble, and when trouble comes it can be met.

MARION LEONARD'S REAPPEARANCE.

The first Gem release will be made Sunday, Jan. 21. This is the company for which Marion Leonard is the leading lady. Her return to the screen will be welcomed by her many admirers in picture-fandom.

VIVIAN PRESCOTT WITH IMP.

One of the new acquisitions made by the Imp Films Company is that of Miss Vivian Prescott. Several new scenarios are in course of preparation which will, it is said, afford special opportunity for the portrayal of Miss Prescott's peculiar ability in her strongest roles.

BOSTON'S MAYOR INVESTIGATES.

Mayor Fitzgerald, of Boston, is taking personal interest in the manner of conducting the principal motion picture houses in that city. Recently on a tour of inspection he discovered lax methods in the handling of the crowds.

NEW LUBIN PRESS AGENT.

H. A. D'Arcy, late press agent for Liebler and Company and the Shuberts, has been appointed manager of the publicity department of the Lubin Film Company, of Philadelphia.

IMP CALIFORNIA COMPANY.

The Imp Films Company's Californian party departed for Los Angeles Saturday, Dec. 30. The director in charge is Francis J. Grandon, and the company includes Margarita Fischer, Harry Pollard, Ed Lyons, and E. J. Le Saint.

PATHE'S DELHI DURBAR.

The Pathe Weekly of Jan. 15 will be made up entirely of scenes taken at the Delhi Durbar. All the original splendor of this spectacular occasion is promised.

YALE BOSS

A favorite child actor of the Edison Stock

Copyright, Pathe Freres, 1911.

OCTAVIA HANDWORTH

Prominent in Pathe American Films

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"M. N.," of St. Louis, writes in approval of the suggestion made in THE MIRROR Dec. 27 by V. N. Neilson. Says "M. N.":

It would hitch right on to the last paragraph of your current article as one remedy for the weakness you point out. Surely anything the producers could do to better the quality of their scenarios should be done. From the practical standpoint the suggestion of Mr. Neilson is an excellent one. I am appending a somewhat more extended list of "reasons for rejection," which may be valuable.

Mr. Neilson, it will be remembered, suggested that scenario editors in returning rejected manuscripts inclose a card with a list of reasons for rejection, against which could be checked the reason that applies in each case. "M. N.'s" list is as follows: Used before. Would not pass censors. Improbable. Too long. Too short. We don't use this class of plays. Plot too light. Develop the idea. Production too expensive. Price too high. Too many of this kind out just now. Unseasonable; submit next Summer, Fall, Winter, Spring. Continuing, "M. N." says:

To illustrate the poignant truth of your criticism of the character of the current scenarios: My father, a teacher and a man of wide experience and of cultivated taste, was induced to enter a moving picture theatre a year ago by my description of a very excellent Pathe (French) film. He came away delighted with the art of the thing and enthused with the possibilities of the "silent drama." Since that time he has been an increasingly regular attendant on the film theatres. But with the withdrawal of part of the French Pathe films and the cowboy invasion (now on the wane, thank Heaven!) his ardor has cooled. A few weeks ago he remarked that while the photography had been much improved, the stage direction very much bettered, the settings greatly more artistic, the films had not the same charm for him because of the banality of most of the scenarios. So impressed was he that he said he believed they were on the whole poorer than those shown a year ago. This, you will note, is about what you express. With both sentiments I most heartily agree. Indeed, as you say, "the foundation of the whole is still the weakest part of the general structure." How can this be remedied? By indicating the faults in submitted scenarios. By better prices for good scenarios. By crediting the author by name. By exercising some sort of editorial control on the activities of the director who writes his own scenarios. It is hard to say which of these suggested methods is the most important. But as the manufacturers' most frequent criticism is that writers seem to have no conceptions of the limitations of the film medium, perhaps the most necessary thing is the dissemination of knowledge of studio conditions to authors. Efforts at this have been made. They should be continued and amplified.

"Ben F.," of Boston, who confesses to being a "picture bug," disagrees with "Actor," of New York, who was quoted last week as complaining that MIRROR reviewers were too severe in criticising the films of a certain company. "Ben F." says: "You are not severe enough with most of them, but I can't discover that advertising makes any difference, except perhaps that when companies get to making good pictures they commence to advertise in THE MIRROR, and not until then. It appears to be a badge of respectability. How does that strike you, Spec?" This is certainly a novel view of the matter, but it would be going too far to make the statement literally. There are companies making good pictures who are not MIRROR advertisers, and there are some who are advertisers who might be making better pictures. Still, it is true as a rule that makers who have artistic ideals are more apt naturally to select a medium for publicity that appeals to a public of that sort.

"D. B. L.," who writes all the way from Vancouver, B. C., and says she is "a great reader of THE MIRROR," complains that Warren Kerrigan isn't praised in this department enough. So "D. B. L." supplies the deficiency, saying: "He is in my estimation one of the best actors in pictures. He is clever, and it would be a pleasure to

see his picture in THE MIRROR." Mr. Kerrigan's portrait was printed in THE MIRROR some time ago, but if a new photograph of a different pose can be secured there would be no objection to running him again.

"Phil M.," of St. John, N. B., writes that "one can imagine the perfect calmness and cool indifference with which people in the United States would receive English made films in which" the English or Canadian flag was flaunted to the disparagement of the Stars and Stripes. The sarcasm is well put. It is likely that like the Canadians we would stand it for a while, but eventually the worm would turn. Still, it is doubtful if it would ever become seriously a national issue. Question: Helen Gardner was the school teacher in She Came, She Saw, She Conquered. The trustees were not named in the cast.

J. S. Alexander, of Washington, D. C., recently saw Eleanor Caines in vaudeville. She used to be with the Lubin company, and she is, as Mr. Alexander humorously puts it, "the first movie I ever saw talk." Questions: Mr. Porter, of the Rex company, personally superintends the production of all films of that company. Haven't heard if the report about Lottie Briscoe joining the Majestic is a myth or the truth. Beginning to think that Lottie herself is a myth. Can't reveal the identity of correspondents. Perhaps "Pat," of Washington, will tell who he is. If, as you say, Licensed films such as Lady Godiva (Vita.) and Buccaneer (Selig) and Washington Relics (Pathe) have been exhibited in Independent theatres, it must be through some secret, unauthorised arrangement. The Patents Company would very likely be glad to know the particulars.

"Lillias," of San Francisco, thinks Crane Wilbur the handsomest player in the business, and wants to see his portrait in THE MIRROR. It will be printed cheerfully if a photo can be secured. The Edison talking moving picture combination machine is still in the experimental stage.

"W. J. C.," 3744 Finney Avenue, St. Louis, Mo., writes that if "M. M. M.," of Lynn, Mass., will write to him the information asked for will be supplied.

"Mrs. G. W. H.," of Minneapolis, who says she enjoys THE MIRROR'S motion picture section, thinks picture players should receive more credit for their work than stage players, because it must be most difficult to "make delicate situations clear without speaking." She thinks Miss Lawrence and Miss Turner are the best of the ladies and Mr. Costello and Harry Myers the best of the men.

"M. P. Fiend," Philadelphia: Mae Hotely played the mother-in-law in Some Mother-in-Law (Lubin). She also played Walter's mother in Gay Time in New York (Lubin).

"E. P. T.": John Cumpson is now with the Imp. Yale Boss is still with Edison. It beats all how many kid friends that kid has.

"M. D.," Indianapolis: Miriam Nesbitt was the wife in An Old Sweetheart of Mine (Edison). The Edison players are not divided into separate companies. The regular stock company was given in a recent MIRROR.

"Bill," of Robinson, Ill., has noted the steady improvement in THE MIRROR, and believes it is "the leading paper in the amuseemnt world." Correct, Bill. You are a good judge of papers. Questions: G. M. Anderson, director of the Essanay Western Company, wrote the scenario of The Hidden Mine. It is better to enclose postage to have scenarios returned, but most companies do not insist on it. In The Crucial Test (Edison) James Gordon was the managing editor; Richard Neil was the star reporter.

"B. G., New York: Guy Hedland played the coward in The Coward (Pathe). Miss West played the wife in The Hidden Mine (Essanay). Baby Lillian was the child in Captain Brand's Wife (Selig). "B. G." mentions an odd error in a recent Lubin film, A Girlish Impulse, in which Miss Lawrence left a room with her hair unadorned and appeared instantly after in a hall with flowers and a band on her hair.

"B. I. H.," of Galveston, Tex., confesses to being an "ardent admirer" of THE MIRROR, especially the motion picture department. She has read it so faithfully that she, too, has become inquisitive and wants to know a few things. Mr. Scott was the leading man in Too Much Turkey (Essanay). He was also the paymaster in Old Fidelity, by the same company.

"X.": Ernest Anderson was the leading man in Too Much Mother-in-Law (Selig). Mr. Leonard, who played in The Still Alarm (Selig) is no longer with that company.

Allilous Moncour, Washington, D. C.: Hobart Bosworth played Jules in The Great Northwest (Selig). He can be addressed care of the Selig Studio, Los Angeles, Cal.

"J. N. V.," New York: The "clever and handsome actor" who played the son in A Mother's Faith (Thanhouser) was James Cruze. The Thanhouser Studio is in New Rochelle, N. Y.

"J. G. F.," Sheboygan, Wis.: Florence Lawrence played the lead in A Good Turn (Lubin). Is it possible that you did not know the identity of this "most charming woman in the motion picture field," as you describe her?

"V. B. G.," Chicago: The leads in The Teamster (Lubin) were played by Romaine Fielding and Francis Gibson. Thanks for your kind appreciation of THE MIRROR.

"H. M.," of Rochester, wants to know, quite seriously, too, if The Spectator is the gentleman who lectured on moving pictures at the convention of the Playground League in Rochester some time ago. No, The Spectator has not yet reached the lecturing period of life and never expects to. The gentleman was probably Secretary Collier, of the Censorship Board. "H. M." ventures the pertinent opinion that "the directors of motion pictures prefer to violate the unities rather than the decencies," and instances "the manner in which they dress up American Indians of Colonial times, with costumes like "kiddies want for Christmas." The criticism is a just one and has been mentioned frequently in MIRROR reviews and by MIRROR readers. The directors probably think that the public wouldn't know they were Indians if they didn't wear war bonnets and stock costumes. Questions: Jack Standing was Jack in Western Chivalry (Lubin). The children in A Blind Deception (Lubin) were Leslie Nelson and Leo Lewis.

"E. S.," Moosomin, Sask.: Cannot tell you where The Eternal Triangle was photographed. The leading lady in A Winter's Tale and Thelma (Thanhouser) was Anna Rosamond. Her picture was never in THE MIRROR, but she is not barred. Portraits of Owen Moore and King Baggot have appeared in this paper. Mary Pickford's portrait was on the cover of THE MIRROR Dec. 6. Biograph players are not disclosed.

Bernice Powell, Rock Island, Ill.: Cannot tell you where Gladys Fields is now playing, nor Edna Payne. The maid in A Blind Deception (Lubin) was Ethel Elder.

"F. H.," Warren, Pa.: Sidney Booth is not now with Edison. Don't know of any sister of Florence Lawrence with Lubin or any other company, and don't know of any brother of Owen Moore. Some of the pictures in which Jack Standing played are Al Martin's Game, The Gambler's Influence, Cowboy Love, Get a Horse, and Love's Victory.

"E. V.," Cincinnati, O.: Yes, the Lubin Company released a picture called The Sins of the Father Dec. 6, 1911.

"His Admirer" writes from Washington, D. C., and the "him" who is admired is the fascinating Jack Standing. Yes, he has changed companies and is now with the Eclair, it is said. He was one of the leading men with Romaine Fielding in Western Chivalry.

BIG THEATRES FOR DENVER.

By the middle of next Summer Denver will have two moving picture theatres, each of which will have a seating capacity greater than any theatre in the city with the exception of the Auditorium.

One will be built by the Paris Amusement Company, on Curtis Street, between Seventeenth and Eighteenth streets. It will seat about 2,500 people. The other will be located across the street, and will be constructed by S. L. Baxter. It will seat 2,200.

ANOTHER PRETTY LEADING LADY.

The Kalem Company has a commendable habit of securing extremely attractive leading ladies for its various stock companies. The latest in this line is Anna Quireutia Nilsson, with the Southern company, now operating near Jacksonville, Fla. Miss Nilsson, like Alice Joyce, was an artist's model before going into pictures, and has had no stage experience. Her work will be watched with peculiar interest on this account.

A $500 PRIZE MYSTERY.

The Powers Motion Picture Company proposes to offer a prize of $500 for the best ending for a novel film story soon to be issued, called A Mystery. The story brings the heroine to a point where her next step is problematical, and with this scene the film ends, followed by the announcement of the prize offer. It should attract wide curiosity and interest and no doubt the Powers Company will be flooded with solutions.

GREETINGS FROM THE O'KALEMS.

Gene Gauntier, the talented leading lady and scenario writer of the Kalem Company, now traveling to the Holy Land, sends holiday greetings to THE MIRROR on behalf of all the members of the company from Rome, Italy, where the company stopped en route. The kind wishes are reciprocated.

ODD KIND OF CENSORSHIP.

The public morals committee of the Mayor's advisory commission in Indianapolis reports in favor of a motion picture censor for that city, the official to be recommended by the motion picture theatre managers of the city and indorsed by the charity societies. Probably with such a censor no great hardships would follow, but the principle is none the less objectionable. Why such easy trifling with a great American principle—the right of free speech—merely for the unimportant regulation of a few insignificant motion pictures that are held to be objectionable by only a handful of supersensitive people?

CENSORSHIP IN MONTREAL?

A proposal is before the legislation committee of the Montreal City Council to provide for a censor of motion picture films. The suggestion comes from Chief Campeau. City attorneys will report on the proposition.

FILM STORIES IN SUNDAY PAPERS.

The idea first introduced by the *Motion Picture Story Magazine* of making motion picture plots the basis of short stories, is finding imitators. Two other magazines have been started along similar lines, the last one by the *Moving Picture News*, called *Moving Picture Tales;* and now comes the Chicago *Tribune* in its Sunday editions with short stories from photoplays, copiously illustrated with scenes from the films. The Essanay film, A Tragic Romance, is given an entire page in the illustrated section of the paper.

IRVING CUMMINGS WITH CHAMPION.

The Champion Film Company has engaged as leading man Irving Cummings, formerly with Lillian Russell, Beulah Poynter, Sherman Brown's Stock company in Milwaukee, and the Arvine Denton Stock in Indianapolis.

Reviews of Licensed Films

The Doll (Pathe, American, Dec. 30).—While this story has been seen in its different aspects many times before it is fresh and pleasing because it is well done. Paul Panzer as the father gives a very sympathetic delineation of the part, and brings a consistency to this frequent motion picture father role opposing his daughter's marriage, that is not always seen in pictures. The other principal roles are taken by Crane Wilbur and Pearl White. The young man is refused the daughter, because the father believes he has not enough money to support a wife. The young couple elope but meet with reverses. Six years afterward their small daughter breaks her doll while at play. An elderly man meets her and buys her a doll in its place. He proves to be her grandfather, and the incident brings about a uniting of the family. The story shows careful construction and presents character.

The Ranchman's Debt of Honor (Melies, Dec. 28).—After making a large amount of money on a cattle deal, the ranchman celebrates at the saloon and loses at gambling. Borrowing more from a gambler and losing again, he feels in debt to the gambler, and takes him home, where he shows him a large stock of horses sufficient in value to repay the debt. The gambler makes advances to his daughter, but is repulsed. In order to impoverish the ranger he steals his horses, and thus leaves him with no means of paying his debt, except the giving of his daughter's hand in marriage. The girl with her lover finds the gambler's pocketbook in the stable. It contains the money he had taken from her father; thus when the girl comes into his presence with it, and gives it to her father, the gambler does not dare to claim it for fear of incriminating himself. The father takes and pays his debt, evidently having little scruples to whom the pocket book belongs or a desire to find the owner. The story is not really finished, in that it does not show that the gambler was discovered to be the thief of the horses. The film in other ways is an interesting one, and is put on and presented with care. The acting is good, but not fraught with as much meaning as one sometimes sees in pictures.

Broncho Billy's Adventure (Essanay, Dec. 30).—The selfishness of a father in wishing to keep the love of his daughter to himself and thus prevent her marrying is given a new and interesting conception in this well-drawn Western picture, in that there is a certain reasonableness in it, and also humanity. After Broncho Billy's arrival at the inn, the father in a quarrel with a persistent lover shoots the young man. Broncho Billy compels the father to have the young man cared for in his inn, while he prevents the father himself from falling into the hands of a mob. The lover recovers and the father gives his blessing. G. M. Anderson is Broncho Billy, and plays with the usual sturdy vigor that has made him famous in these parts. The story is dramatic, and is acted and told with force, though the first three scenes fail to do what they set out to accomplish—introduce the characters.

Father and the Girls (Lubin, Dec. 30).—There is a certain amusement and cleverness in the method that the four daughters took to prevent their susceptible father from marrying the widow of masculine temperament, and, furthermore, it is done with a delicacy that lifts the film into the best class of drama—a result that would not be realised had the acting and presentation been less careful. The settings also add tone and quality to the production. A widow of society reputation in the East arrives in the locality. The father becomes much taken with her, and induces his daughters to call. Had his meeting with her in the automobile been more emphasised in the action and her true character been presented before, it would have resulted in a more uniform picture at this point. The girls call on the widow, and learn her true character. They assume to become mannish women before their father. He retires to his club completely cured, and refuses to come home until his daughters become more maidenly. It is, perhaps, unnecessary to state that they do so. These maidens are all very much of an age, but of course no one would be unwise enough to suggest that one pretty actress should assume to look older than another.

Curing a Reckless Student (Gaumont, Dec. 30).—The means taken to cure this young student is not particularly agreeable, though it makes an unusual situation of some dramatic force, which, however, does not warrant the presentation of a subject that has the possibilities of giving offense. The working out of the plot and entire presentation is, however, deserving of highest praise. The careful detail shown in costume and setting are also notable for their delineation of the period suggested, and this is equally true of the work of the players. The father's characterisation adds much to the power and point of the story, which relates how his son went to the academy to study medicine in days of the sixteenth century. He spent his substance in a gay life, and wrote his father that he had been robbed. The old man having no more to give appeared at the college to sell his body after death. The wit of the professor cured the young man by having the father pose as a corpse for a lesson in anatomy. Just as the young man was about to use the knife on the supposed dead man he saw that it was his father.

In the Clutches of a Vapor Bath (Vitagraph, Dec. 30).—This film is capable of arousing much well-earned laughter, because the idea is fundamentally humorous, and has been amusingly evolved in general incident as well as in primary action. Then again our affable and entertaining friend, John Bunny is the man involved. Perhaps the most amusing scene is where he marches by the thin veiled statue in

the hallway and up the stairs. The sneak thief's treatment of the defenseless man is also laughable and humorously conceived. Where his wife enters with friends is not treated so aptly, although it affords plenty of entertainment. The action was not carried far enough. Of course, his conclusion to take the bath in the library strikes one as a peculiarity somewhat unusual if not unexplainable. Because nobody loves him in his present overabundance of flesh, he uses the vapor bath. On its arrival the above mentioned incidents take place, which end with a destruction of the cause thereof with an axe.

The Oyster Industry (Lubin, Jan. 1).—This film has been handled in an instructive and entertaining manner. It begins with the growth of the oyster in beds and later shows the method employed in putting them into cans for trade.

Object Matrimony (Lubin, Jan. 1).—This film has been treated somewhat in the nature of a French farce, but arouses only a passing interest, because it is not played or constructed in a manner that is suggestive in its contrast by showing the humorous and ridiculous side of such a situation as it would appear in life, though it starts out to do so, but fails in later development. An old bachelor and an equally aged maid, describing themselves young, wealthy and beautiful, advertise in a newspaper—he for a wife and she for a husband. The advertisements are answered by a young maid and man. There is a case of mistaken identity all around, and eventually there is a mating of the old couple and the young. It is more foolish than funny in places, because the action is sometimes meaningless, although there are a number of laughing points.

Yann, the Troubadour (Pathe, Dec. 29).—This artistic film story, acted by French players, has gripping interest to the last. Although the theme is not pleasant, its romantic, though tragic, nature robs it of its power to shock. While the great baron is away to war his wife becomes attracted toward a wandering troubadour, whom she at length entices to her chamber. A jealous servant notifies the nobleman, and he returns, finding the troubadour playing and singing at the lady's feet. The husband's revenge is peculiar, as well as fiendish. He chains the two in a cell, and at the man's side he chains a pet leopard. Then he leaves them to starve, the idea being that the beast driven by hunger will kill the man before the eyes of the helpless woman. And, indeed, it turns out that way, after which the wife drowns herself. The picture is colored, and is acted in true backgrounds of Middle Ages scenery.

Driving Home the Cows (Kalem, Jan. 1).—This picture interpretation of a well-known poem by Katherine Osgood shows a delicacy of sentiment and feeling that is rarely realized by motion picture producers. Sidney Olcott, the director, is entitled to special praise in this connection, as also are the players in the two leading parts, whose names on the screen flashed by before the reviewer could note them down. If they had come at the end of the film, where logic would seem to place them, the reviewer would have known what characters he wanted to remember and could have made note of them. However, this complaint has nothing to do with the superior excellence of the picture, which is one of the most artistically conceived and produced films of the season. It is merely the story of the country boy who bade his sweetheart good-by and ran away to be a soldier. He was wounded and reported missing, and his parents and sweetheart mourned him as dead. One day he came home and resumed his old job of driving home the cows. Although he had but one arm he made good use of it with the girl he loved, an appropriate character added to the original tale.

Pathe's Weekly, No. 1, 1912 (Pathe, Jan. 1).—The lively interest in this weekly budget of topical picture news never seems to abate. Among the variety of subjects covered are the funeral at Havana, Cuba, of the widow of Maximo Gomez; the inauguration of the Governor of Kentucky at Frankfort; Jackie Clarke, the Australian bicycle champion, who made the final winning sprint in the Garden six-day race; President Taft laying the corner-stone of a settlement house for the blind; a duel with swords in Paris, France, between Messrs. Le Barzy and Melherbe; the presentation of a silver service to the battleship "Florida" at Pensacola; building wreckage in Carbondale, Pa., caused by forty-three freight cars running away down a steep grade; wreck of a bridge by a trolley car at Burlington, Vt.; scenes from the seat of war in Tripoli, including the dead Turks, who had been tried by court martial and executed.

Eleanor Cuyler (Edison, Jan. 3).—Adapted from Richard Harding Davis, this picture fails to sustain the author's reputation. The truth is that there is little or no story to tell, or at least none that is told, and the painstaking and intelligent work of players and director are therefore all but wasted. Eleanor loved the impecunious but hopeful author, but couldn't make up her mind to marry him. He went to Europe, became famous, returned to America, protected Eleanor from street loafers when she was out doing settlement work, and then she changed her mind and accepted him. There was a scene showing a girl settlement worker trying to get on a street car, but being crowded off in a peculiarly make-believe fashion, but it had no apparent connection with the story at that point. Later it would have fitted in. The ease with which the novelist (Mr. McDermott) knocked down the three street loafers was also highly improbable. Miriam Nesbitt played Eleanor pleasingly.

The Cowboy's Adopted Child (Selig, Jan. 3).—The germ of this story should have afforded opportunity for effective drama—a mother who has been forced by poverty to abandon her child suddenly, finds herself in a situation where the child is placed under her care. In the way the idea is here handled none of this feeling is brought out. It is merely mechanical melodrama without sentiment and with little logic. She abandons her child by leaving it where the cowboys will pick it up. It is not far away, because she goes bareheaded. Then she sees an "ad" in a paper (it is a Chicago paper, too) wanting to hire a school teacher. She applies and is accepted, when it turns out that the school is right back in the same neighborhood where she had abandoned the baby, and nobody recognizes her or connects her with the baby at all, until she tells about it herself and marries the cowboy who had been good to the kid and who had also knocked down the bad cowboy for insulting the lady.

He, She and It (Selig, Jan. 2).—This is a short travesty, showing a man's hands pinning socks to a clothesline, followed by a lady's hands pinning female apparel to a line, and then the two together putting on the family washing, ending with the appearances on the clothesline of an assortment of children's garments.

The Professor's Daughters (Pathe, American, Jan. 3).—There is a sprightly wit and humor of youthful exuberance running through this film that is its chief charm and it rises out of the story in as lifelike and natural manner as is usually consistent with farce. One difficulty seems to be the rather set way the numerous boys and girls are handled and manipulated throughout the various scenes. Less in number might have benefitted the action, as they dance in and out like a musical comedy number. One might also marvel that the professor's daughters are so much of one age, but these are simply points that would improve the picture. As it stands it affords a very pleasing entertainment fully realizing the purpose of the story. Billy Burke and Gwendolyn Pates do much towards making the film the success that it is. The boys' idea is to get the professor out of the way so they can marry the girl. Billy does this by sending a fake telegram inviting him to lecture on the duties of a mother. He accepts and while he is away his daughters are married to their respective young men.

The Cowboy Artist's Jonah Day (Kalem, Jan. 3).—The efforts of this inspired artistic genius to "get in" with the girls is the amusement of this film. After all his strenuous efforts he finds that his art was his greatest drawback, since it caused him to raise the wrath of the father, for when asked to draw that person's portrait, he handed him the picture of a donkey and forever won his enmity. He likewise assumed a little too much when the stage brought in the girl friend of his sweetheart. She tore up his drawing and went her way, but his determination to see her again caused him to fall upon desperate measures. He rolled in the dust and appeared before them a wounded and injured man. He experienced great bliss at their sympathies, until discovered, and was then cast out. His next procedure was to hire two tramps to attack the maidens while he valiantly protected them within doors, but the father appeared and drove off the bold, bad tramps, and suffering violence at the hands of the youth who was slow in discriminating between him and the tramps, and also remembering the semblance of the donkey in comparison with himself, the father ejected the young man by forcible and violent means. As may be seen, the film affords plenty of opportunity for fun and it suffices to say that it lives up to its possibilities. The picture is directed by P. C. Hartigan. The scenario is by Will Lieubee.

A Presidential Review in Washington (Kalem, Jan. 3).—President Taft is seen in this film reviewing a cavalry troop at Fort Meyer, Washington, D. C.

The Joke on the Joker (Biograph, Jan. 4).—The construction of this farce does not seem to extract the full amount of humor from the situation. At the end the position of the former lover of the wife is not an amusing one; in fact, it changes the tone of the picture. The oversudden accentance of the wife and her later actions are likewise not accentable. Had these two entered into this compact as a joke upon the husband of course the spirit of the farce would have been maintained. Naturally the real jokers involved would have stopped the affair before it had gone so far. In order to avenge themselves on the flypaper salesman, who was always playing jokes upon them, his friends inserted a notice in the paper to the effect that he had been sent to his death by a mule. His wife's former lover reads the notice and his proposal of marriage is immediately accepted. The friends telegraphed the husband, who arrived just in time to prevent the marriage.

Who Got the Reward? (Biograph, Jan. 4).—The main difficulty with this film would seem to be that it is not acted with a certain pointedness and spirit that the nature of the story requires. The situations themselves are presented without giving the impression of springing from or affecting the characters. The story itself, though a little vague in places, is generally well organized and possessed of a novel and humorous idea. A husband is given a necklace by his wife to take to the jeweler for repair. He stops at a gaming house and gets a loan on the necklace when his funds give out. On his way home he buys an imitation at the jeweler's, and his wife accepts it as genuine. Fearing to ask her husband for money to buy a new hat, she plans a ruse with a friend. She assumes to lose the necklace, and inserts an "ad" in the paper to the effect that a reward of $300 will be given for its return. In reality her friend is to bring it in at the appointed time and collect the reward. The husband sees an opportunity to use more imitation necklaces, and goes forth and buys another. Of course, the friend marches in with the other imitation, and the gambler thinking the man desires to take this means of redeeming the necklace brings it

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED JANUARY 8, 1912

A Tale of the Wilderness

In the Pioneer Days of Kentucky

In the wilds of the Kentucky hills, two brothers, the elder an outlaw, view from a distance the approach of a party of settlers moving forward to a new home in the vast wilderness. The younger brother is overwhelmed by the sight of the pioneers, and, unknown to his elder brother, joins their party. The settlers build a stockade home, and the outlook is most rosy, until the outlaw brother meets a girl from the stockade at the spring; he, of course, not knowing his brother is among the party. He forces his attentions upon her, which she repulses, rushing back to the stockade for help. The outlaw's influence with the neighboring Indians arouses them in his plan for vengeance. They attack the stockade, and when the settlers' chance seems hopeless they dig a tunnel from the back of the stockade to the hillside. Most of them have effected an escape, but among the few captured is the younger brother, so the outlaw regrets his action and uses again his influence with the Indians, but with a different effect.

Approximate Length, 1,062 feet.

RELEASED JANUARY 11, 1912

The Eternal Mother

Sacrifice of the Woman's Higher Love

This is rather a symbolism than a picture of the material. The young couple are betrothed and later are married, and so the days pass by, they happy and contented on their little farm, each helping with the other's burdens, until a restless, thoughtless woman appears and meets the man. He is possessed of an irresistible fascination for her, and so the grief-stricken wife, whose love for her husband is of the unselfish kind, feeling he would be happier with the attractive woman, makes the sacrifice of freeing him. He is divorced and married to the other woman, and later begins to pay the penalty. His second wife is ill, and he is alone in his distress when his first wife, in whom is strong the spirit of the eternal mother, comes to him in his hour of need, caring for the wife and taking the infant after her death. It is now that the man awakens to the realization of his unworthiness, and as the years pass he works out his redemption.

Approximate Length, 995 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on Our Mail List for Descriptive Circulars

BIOGRAPH COMPANY Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

★MELIES★

WESTERN PICTURES

JANUARY 18, 1912

THE OUTLAW AND THE BABY

A BANDIT is shown hospitality by a woodman's wife, from whose hut a baby later disappears. Suspicion at once rests on the bandit, who, however, only finds the child lost and wandering, but risks being captured to return it to the anxious parents. Then by a bold trick, he evades the sheriff's men and crosses the border line to live life anew, influenced by the child and by the happiness it brings to a home.

Approx. Length, 1000 feet

★ G. MELIES, 204 East 38th St., New York City ★

to the house and gets the reward. The last scene is not fraught with much meaning.

The Codfish Industry (Edison, Jan. 8).—This film contains not only an interesting exposition of this industry, but some exceptionally artistic scenes from the coast of Newfoundland. The fishermen are seen catching these fish, drying them on frames and later shipping them to market. It is a profitable and thoroughly entertaining film.

Freezing Auntie (Edison, Jan. 5).—As a burlesque absurdity this makes a very laughable film, though there is a tendency to force issues and be funny on purpose, due mostly, perhaps, to not sufficiently covering the mechanics of the story and the movement of players, who are apt to anticipate and thus spoil the very points they would make. The fun, however, for this sort of thing is exceptionally good. Aside from a general tendency to overdo, Alice Washburn is proving herself a success in such caricatures. In this case she is auntie, who is somewhat of a Mrs. Henpeck, refusing to her husband the pursuit of manly pleasures in his home. She also refuses to permit the secretary to marry her niece. At this point a nephew arrives. He has invented a preparation, which injected into cattle will cause them to freeze. He and his uncle plan a breathing period by plotting to induce the aunt to receive an injection for rheumatism. The secretary overhears and plans to win the aunt's good graces by telling her of the plot. They change the fluid to water, and she assumes to be frozen. Water poured over the chair where she had been sitting gives the impression that she has melted, when her husband and nephew enter in a shameless state. They are brought to their senses by auntie and the secretary appearing as ghosts, and naturally auntie gives her consent to the young man, who had so nobly stood by her.

A Royal Romance (Gaumont, Jan. 3).—This colored film, based on the romantic early life of the King of Navarre, afterwards Henry IV. of France, is splendidly acted in befitting backgrounds, and breathes the true spirit of the period referred to. The King wins the heart of a pretty subject whom he meets at a fete, where he takes a rose from her bosom and uses it to make a target for his archery practice. When he returns the rose, pierced by the arrow, the poetic significance is striking. It symbolizes Cupid's arrow piercing her heart. The King sees her often after that, but there comes a time when interests of state, manipulated by his wise and crafty mother, cause his union with Margaret of Valois. Lightly he prepares to cast the poor sweetheart off and makes an appointment to meet her at the brook. He finds her there dead—a victim to the heartless laws and customs that hedge royalty about.

The Dude Cowboy (Kalem, Jan. 5).—This cowboy farce, directed by P. O. Hartigan, lacks originality and seems to fall short of some of its possibilities, although it is not without laughing points. The girl of the ranch, it is announced in the picture, disdains to marry a puncher and wants a city man. It would have been more convincing if incidents had been shown to develop this condition of affairs. The rejected cowboy takes council of his mates and they rig up one of their number as a dude from town and proceed to work the old, old ruse of a fake holdup in which the dude runs away and the former cowboy lover comes to the girl's rescue, chasing the make-believe outlaws off. The girl then accepts her protector, apparently never being the wiser, although it would seem that she must have recognized the imitation dude.

O'Kalems Visit Killarney (Kalem, Jan. 5).—This interesting travel picture shows the Kalem players when in Ireland visiting points of interest around the delightful lakes of song and poetry.

The Other Fellow (Selig, Jan. 5).—The plot of this farce seems to have been lost in the making. It starts in with the complications arising from a newly-married man receiving a note from an actress to meet her for a chat. The wife reads the note, and the husband tells her it must be meant of another fellow of his name. Then he sees the actress, explains things to her, and goes home absentmindedly with her handkerchief, which the wife discovers. The wife in her turn threatens to flirt with other men, and just as things are about to become interesting the wife and husband make up their quarrel without letting the spectators know how, why or by what means. Mr. Bosworth as the husband was very good, and the lady who played the wife was effective, except when she talked to herself in front of the camera, as no one would do when there was no one to talk to. Being natural sometimes consists in being still, even for the ladies.

Hutchinson, Kan., Celebration (Selig, Jan. 5).—The semi-centennial of Hutchinson, Kan., was celebrated with great pomp and display, and many thousands of visitors were present, including President Taft. Selig photographers caught the best scenes, and they are found entertainingly set forth in this film.

Please Remit (Edison, Jan. 6).—The humorous point of this farce has been employed in various ways before. The Western editor, having been refused money by all his subscribers who are in arrears, goes out to sell his shotgun. The subscribers see him coming and, mistaking his purpose, hasten to pay up. There is wit in the idea and much fun in the way some of it is here expressed, but, as a whole, the picture contains considerable waste material—action that is vague and incidents that are irrelevant. What the girl out of a job had to do with the story could not be discovered. She came into the editor's office a stranger and made herself at home. Finally when he started to escape from the town she went with him.

The Path of True Love (Vitagraph, Jan. 6).—There is some poetic feeling in this rural romance and beautifully artistic groupings and backgrounds, although the action is somewhat mechanical at times and not always consistent. The quarrel of the city man and his girl over the box of candy was forced and likewise the manner in which the country girl rejected her country lover's bunch of flowers, was hardly natural. She had seen the city man who had come to the country after his own quarrel. He tried to amuse himself with the rural beauty, but she was backward and he played a ruse on her by pretending to have sprained his ankle. She took him home and nursed him, but her country lover discovered the ruse and the girl also had her eyes opened when the city girl, having been informed of the alleged accident, came down to comfort him.

The Evils of Impure Literature (Gaumont, Jan. 6).—The theme of this picture makes a very powerful film that has been put together with much dramatic force and vigor, and when one adds to this the strength and understanding exhibited in the presentation of the story by the players, it reveals a picture of decided gripping qualities and one that drives home a strong moral as well. It is picture presentation of a high order. A noted author has made a great success with a novel entitled The Gospel of Love. It is evidently one of a questionable subject, as he will not permit his young daughter to read it. The story concerns the effect the novel had on a certain young girl whose indulgent mother permitted her to read the book. The result was an elopement with a young man of questionable character to fulfill the longings and destinies of her soul. The mother appears before the author and denounces him in a dramatic scene, but receives little of the satisfaction that she went for. Her daughter returns after her experience into her mother's waiting embrace, and they learn that the famous author has been honored by admission to a brotherhood of artists. As may be seen, there is a deep underlying meaning to the picture.

The Poor Excuse That Worked (Lubin, Jan. 6).—This film is just what the title declares it to be—the old excuse of the husband sitting up with a sick friend—the only difference being that his friends are able to get him out of the difficulty by taking him home as a sick man, and thus working on the sympathies of his wife. It is acted in good spirit and told in a convincing manner, and should, no doubt, afford amusement to those who enjoy a frisky comedy at the expense of true sentiment.

The Tramp and the Bear (Lubin, Jan. 6).—There is a fine strain of humor running through this farce that is rather clever in its evolutions. It is also finely played and managed with a true sense of burlesque, as there is a decided point to its humor both in main and incidental development. Had there been a scene showing the tramp exchanging clothes with the country constable and the exact method of procedure at that point, the fun would have been increased. As it was it resulted in a novel and amusing chase, but the amusement to the spectator would have been increased had he realized from the beginning that it was, in fact, the other tramp in the guise of the constable chasing the bear. Two tramps steal a stuffed bear from a furrier. One dons the skin, and after acquiring a hand organ by strategy they sally forth, and obtain possession of a lady's pocketbook. The height of their adventures come at the general grocery store, where after the general devastation caused by the presence of the bear, the constable is called in. By one tramp changing clothes with him, and the bear chasing the crowd before him they make good their escape. Their success, however, is only temporary, for they are seen behind the fence dividing their gains, and the crowd proceeds to fall upon them.

The Baby and the Stork (Biograph, Jan. 1).—The lesson that this delightfully realistic film drives home is most convincing and human in its laying bare the tragedy that comes into the life of the first born when there comes another to usurp his place in the affections of the parents. The rare truth and delicacy to be found in the acting is also exceptional, and much pleasure may be derived from the appealing and lifelike presentation of the little boy. He was the one and all to his parents until one fatal day a doctor and nurse arrived, and his father was too agitated to notice him, so the maid took him for a walk in the park. Here they visited the storks, and the maid told him the story of old father stork and the babies he brought into the world. At home he found that a baby had arrived, and the neglect he received from his parents' absorption in their new offspring aroused his jealousy. At length he took the baby in a clothes basket back to the stork in the park, where he had made up his mind it came from. The guard took boy and baby home to the agitated parents, who believed the infant had been kidnapped by an Italian. They had learned their lesson, however, wherein lies one of the greatest charms of the story.

A Romance of Wall Street (Vitagraph, Jan. 1).—The introduction of the character of the godfather gives a freshness to this Wall Street story, in which the father desires his daughter to marry the old established financier rather than the young man who has just started out in the game, but with the intervention of her godfather the father changes his mind. The rejected man at once proceeds to ruin the younger. The exact means employed at this point is not definitely indicated, though there is a deal of use of the telephone, not always explainable. The implication, however, is that he manipulates the market. When the girl hears that her lover is about to be ruined, she takes him to her godfather, a master of finance, and he changes the market, causing the other man to give up. The manner in which the production is put on is exceptionally careful in detail, and the interpretation of the story by the players is also on a high plane of picture acting. The cast includes Maurice Costello, Van Dyke Brooke and Hazel Neason. Charles Eldridge presents a well-drawn character in the godfather. In fact, the entire production is marked by forceful treatment.

The Mail-Order Wife (Essanay, Jan. 2).—There is entertainment to be derived from this picture, but the interest comes more from the passing incident and the way it is played. The treatment afforded the plot can never make a satisfactory picture in that it starts out with what is virtually a comedy or farce idea and gradually transposes into a serious drama. The management of the suspense is also bad, in that it insults the spectator's intelligence by not letting him into the secret, and while the climax and conclusion creates a surprise it has not the legitimate force that a dramatic development would have given it. It bears a like resemblance to the villain of old melodramatic days, when suddenly without warning he whisked off his wig; it startles, but does not satisfy. Two pals are keeping house together, but one objects when the other suggests getting a housekeeper, being for some unknown reason a woman hater. In sending an order for supplies to a concern, the young man desiring a housekeeper also incloses a postscript to the effect that he wishes they would send him a wife. A stenographer reads the letter, and it results in a correspondence. The photograph is not shown the other. Accordingly when she arrives on the day set for the wedding she and everybody else is surprised to find the other man was a former lover with whom she had quarreled. He marries her instead of the other. The film is carried along a few scenes after the story's close. It would have better realized its purpose in more concise action at this point.

The Infancy of Moses (Pathe, European Jan. 2).—The old Bible story of the events leading up to the infant Moses being placed in the bulrushes, where he is found by Pharaoh's daughter and his own mother becomes his nurse has been given all the dignity and artistic presentation that one is accustomed to find in such a subject when treated by this company. The story makes an excellent dramatic subject, and succeeds by its coloring and general treatment in making some fine scenes of both artistic and dramatic worth.

Ice Formations of Odessa (Pathe, European, Jan. 2).—This film shows peculiar ice formations along the coast.

A Red Cross Martyr (Vitagraph, Jan. 2).—This is, without doubt, one of the most striking and vivid war pictures yet produced in the thrilling and graphic illusions it creates and one must consider this feat all the more remarkable as a number of the most impressive take place in studio settings. It is eminently spectacular, and the manner in which a large number of supernumeraries are handled is especially noteworthy. The massacre in the village street is one of the greatest scenes; also the after destruction of this scene by an airship supposed to be flying above and sending down bombs. A young Italian is called away to Tripoli. He is followed by his sweetheart, who becomes a Red Cross nurse. She is shot by a Turk while administering to the wounded after the battle. Her lover is then commissioned to fly over the enemy's country in an airship and destroys the town by letting down bombs. At length an airship falls and he is killed, and in impressive scene he and his sweetheart are buried in state.

The Two Flats (Edison, Jan. 2).—The humor of this farce is excellent, and the manner in which it has been put into picture form highly commendable as well as entertaining, for both in scenario and acting the story is pointed and devoid of circumlocution. The situation has been handled with a keen eye to the possibilities, but much of its amusement is derived from delineation of types. Alice Washburn is the Irish widow and Charles M. Seay is the Italian widower. Edward Boulden and Jennie McPhearson enact their respective son and daughter. The director, C. Jay Williams, has ably caught the spirit of the piece. The fun of the farce consists in the feud between

YOURS TO COMMAND!

And I want you EXHIBITORS to keep on commanding me, as you're doing now. I have **you** to thank for dozens of corking ideas that are helping my staff make film for **you.** Are **you** in on that free weekly envelope? Going out now by the thousands, and more in it every week.

RELEASES
SPLITUESDAY, JAN. 16
"LITTLE BOY BLUE"
AND
"Historical Mohawk Valley"
FEATURESATURDAY, JAN. 20
"BILLY'S SURRENDER"
Not a word—read the synopses in our Weekly Boost Envelope.

Powers Duplex Studio
611 W. 42d ST NEW YORK CITY

ECLAIR

WILL SPEND $10,000.00 IN ADVERTISING

IMPORTANT!
Book these Features and write us, giving Name of Subject and Date you will Show Same and we will send at once—all charges paid—valuable and flashy photos and other lobby displays to swell your receipts.
TRY IT ONCE

Book These Films Now
Tues. Jan. 9—A DOCTOR'S DUTY—Drama
Tues. Jan. 16—"MAMIE BOLTON"—For Laughs
Tues. Jan. 23—LOVE FINDS A WAY—Drama

PARIS ECLAIRS
Thurs. Jan. 11—THE INVENTOR

COMING SOON—WATCH
ALCOHOL (3 Reels) Greatest Drama in all Time
THROUGH THE BOWELS OF THE EARTH
2 REELS—Sensational Drama—2 REELS

GET ON OUR BIG MAIL LIST

TUE. THU. SUN.

ECLAIR FILM COMPANY
Branches Everywhere

Address Always
Fort Lee, N. J.

the Irish widow, just moved in, and the Italian widower in the apartment below. They both send for their children; she for her son and he for his daughter. These two meet by accident at the depot, and thus become acquainted, not knowing at the time that they are neighbors. The manner in which they, aided by fate, turn their parents' hate to the more subtle and delicate passion called love concludes a rare good farce.

True to Their Trust (Eclipse, Jan. 3).—One has seen this picture in varying forms both in literature and picture. The mechanical effects are good, but in dramatic presentation it is quite stiff and ordinary, bringing little that is fresh or spontaneous to grace it. The lighthouse keeper becomes stricken while at his work in the lighthouse, and stumbles down to his wife and family. Sent above to the light the children find the machinery broken. They turn the light by hand all night. A strong plot, perhaps, would have lifted the film out of the ordinary, though fine acting would also have done much.

A Noble Enemy (Lubin, Jan. 4).—The scenes aboard a warship add interest to this film that succeeds in making a very entertaining naval story. The acting is also straightforward, though neither that or the scenario moves with the free and natural grasp that would seem to be more commendable. If the point had been made more clear as to just what was the trouble between the young lieutenant and the steward it would have strengthened the story, as it would have given greater reason in the minds of the spectators why he should desire revenge. The maid had as rivals two young naval officers. One aroused the enmity of the steward, whom he had confined. The rival officer let him out. Just how this counterbalance of power was possible might have been explained, if it is explainable. The steward then crippled the officer's gun. When this young man's sweetheart came aboard with her father the officer obtained the permission of shooting off the gun. The steward tells the rival, who having had his life saved by this officer, arrives in time to prevent the exploding of the cartridge. The character of the rival makes an interesting motion picture departure.

Uncle Hiram's List (Edison, Dec. 30).—Exaggerated rural farce is presented in this picture, that seems to ramble a little as to purpose but nevertheless has many laughable and pointed incidents. Uncle Hiram kept a list of objectionable people and he called it his skunk list. The grocer who gave short weight, the brute who beat his horses and the lady who nagged her husband got on the list. Finally little Jimmie, a town boy, got into a fight and Uncle Hiram listed him as a coward, although the reason was not apparent. Jimmie tried to retrieve himself by getting into other fights, but Uncle Hiram would not relent. At last Jimmie went up into a burning barn to save another boy who was supposed to be suffocating. The smoke was very thin in the picture at this point, but both boys fell unconscious and a man saved them. Jimmie in bed then suffered some ailment that required ease of mind to cure, and Uncle Hiram obligingly changed him on the list from a coward to a hero. Yale Boss was Jimmie and exhibited signs of self-consciousness that injures his work. Oscar Apfel was the director.

A Village Romance (Lubin, Jan. 3).—Florence Lawrence and Arthur Johnson bring to this delightful comedy a degree of freshness and realism that is nothing short of charming. She is the daughter of the country storekeeper and he is the city clubman who runs out of gasoline for his auto, stops at the store to buy, returns on successive days and falls in love with her. The hired hand around the store also loves the girl, but is helpless until he manages to drop a sack of something on his rival's foot, thus injuring the member and giving the stranger an excuse to stay and be nursed. The sack was not convincing; it seemed too light to be dangerous. Also the act of the young man in hiring himself to the storekeeper as clerk rather stretched credulity. When his city friends came and made game of him the scene was entirely human. The old man put him out, but later he returned and squared himself by asking the girl to marry him.

The Heart of the King's Jester (Vitagraph, Jan. 3).—The Vitagraph players give to this interesting tale of ancient times just the right degree of romantic flavor in style of acting and general management. The settings are sumptuous, as is usual with Vitagraphs of this character. The jester loves the princess, and when she repulses him and goes to meet a shepherd outside the castle walls he runs to the king and tells. The king sends men to arrest the shepherd and the jester relents, determining to undo the wrong. It would seem that it would have been more logical if he had experienced his change of heart after observing the grief of the princess. The plan carried out by the jester is to give her a rope ladder by which she escapes. He then amuses the king, courtiers and guards so successfully that the shepherd is able to steal away and join the princess. William Humphrey was the jester and played the part with splendid distinction. Edith Storey was a charming princess and Earl Williams an excellent shepherd.

A Woman's Gratitude (Melies, Jan. 4).—The conscientious and earnest acting and management that are usually present in Melies Western pictures give agreeable force to this melodrama of the California mountains. The character of the halfbreed who abuses his wife and jumps another man's claim after trying to murder him is played by Mr. Ford with the necessary degree of general cussedness, without overdoing it to the point of ridicule. He shoves the prospector over a cliff and rides away to file the claim, but the abused wife, out of gratitude for protection previously given her by the man, restores his paper to the stake and beats her husband to the claim agent's office, after which the husband is very properly arrested. The ending is not so satisfactory and tends toward the maudlin. The prospector, now recovered and rich, gets a pardon for the halfbreed, who kisses his wife, shakes hands with the prospector and appears miraculously changed into a pretty decent fellow.

The Rebuked Indian (Pathe, Jan. 4).—An Indian story of the Revolutionary period is well told in this picture. The incident of the American soldier's sweetheart continuing on with the message he was carrying when overtaken by the enemy is not new, but the details are fresh and exciting and the heart interest of the story is along a new and perfectly logical line. An Indian has been brought up in a white family as a companion of a white boy. Both love the same white girl. When the war comes both young men go to the front, but the Indian, on account of his race, is subjected to slighting treatment that naturally arouses his pride and resentment. He therefore deserts to his Indian tribesmen, who are fighting with the British, and leads in the pursuit of his old-time companion when the latter has been sent with a message. The scenes at the old Colonial homestead when the girl goes on with the message are well managed, Pearl White sustaining her difficult part with fine energy and skill. The Indians take the American officer away to torture him, but his boyhood friend frees him and dies just as the American soldiers arrive.

Cinderella (Selig, Jan. 1).—There is really an incomparable pleasure in watching this ever delightful nursery tale unfold upon the screen with its elaborate settings and general wealth of detail manifest not only in background but in the telling and action of the little drama. This is perhaps one of the chief charms of the picture, showing as it does how the finer points of picture technique may be worked out when the producer is not cramped for space to tell his story. The scenario itself, which has been divided into three reels or acts, shows remarkably fine development, and except for the omission of a scene in the first reel, where it would have added to the completeness, to have seen the stepmother setting Cinderella to work among the pots and pans, the story is exceptionally well rounded out. Mabel Taliaferro, whom the film features in the title-role, makes a most captivating maid and is altogether a delight to behold. Her interpretation of the maid has many charming qualities, but she failed at times to recall to the mind the Gretchen of the fairy story, who one fancies might not have borne her troubles quite so lightly. One might also expect just a bit more hauteur on the part of the stepsisters (Josephine Miller and Olive Cox), though their shameless mother (Lillian Leighton), left little to be desired in expressing all that has been told of her. T. J. Carrigan as Prince Charming was quite sufficient, though a more artistic and romantic makeup and costumes would have added to his role and the production as a whole. In this version of the story the Prince meets Cinderella before the ball. He has refused to marry his father's choice and goes forth among the people disguised as a milk vendor, when he meets Cinderella and gives her a ring—an incident that adds to the dramatic possibilities of the original tale. There is a fine strain of life and humor running through the entire picture that does much towards giving the story a particularly convincing and compelling tone. It is in its entirety a thoroughly well organized and artistic film.

THE HOUSE OF

SELIG

RELEASES

FOUR BIG FEATURE REELS EACH AND EVERY WEEK

Impossible as it may seem, SELIG productions during the year 1912 will surpass everything that has gone before. Follow the "SELIG FLAG" and success will be yours.

Jan. 22—A DIPLOMAT INTERRUPTED

A strong dramatic comedy, delightful in theme and action. About 1000 ft.

Jan. 23—THE BANDIT'S MASK

A thrilling dramatic story of Mexican border romance. About 1000 ft.

Jan. 25—TWO OLD PALS

Another remarkable SELIG animal picture featuring Toddles, the Selig elephant. About 1000 ft.

Jan. 26—A SAFE PROPOSITION

Delightful comedy on same reel with

SEEING SPOKANE

Educational. Combined lengths about 1000 ft.

THE SELIG POLYSCOPE CO.

20 East Randolph Street
CHICAGO, ILL.

Send in your name at once. Valuable advertising matter sent free each week.

Current Productions by Edison Directors

J. SEARLE DAWLEY

The Stuff that Dreams are Made Of; A Romance of the Cliff Dwellers; The Sign of the Three Labels.
NEXT RELEASE—"Lead, Kindly Light." Jan. 12, 1912.

ASHLEY MILLER

How Sir Andrew Lost His Vote; Papa's Sweetheart; Please Remit.
NEXT RELEASE—"Jack and the Beanstalk." Jan. 16, 1912.

C. JAY WILLIAMS

Pat Clancy's Adventure; The Two Flats; Max and Maurice.
NEXT RELEASE—"The Bachelor's Waterloo." Jan. 17, 1912.

OSCAR C. APFEL

Freezing Auntie; Uncle Hiram's List; Thirty Days at Hard Labor.
NEXT RELEASE—"A Question of Seconds." Jan. 13, 1912.

Reviews of Independent Films

His New Wife (Imp., Jan. 1).—The fun of this farce is of a very low order. If done at all it needs to be played and conceived with a delicacy that is far from realized in this film, especially by the rather disgusting actions of the woman involved. However, with a different treatment and a different woman in the role the film might have been made a very amusing affair. The film does not realize its possibilities in this direction, nor are the amusing possibilities of her being a musician made as component a part of the plot. He brings his new made city wife home to the village, where she tastes cider for the first time. When he leaves she becomes drunk. He is obliged to hide her in the shed when his brother, the deacon, and his wife arrive.

Divorcons (Reliaire, American, Jan. 2).—Sardou's well-known comedy of this name has been put into picture, but appears upon the screen with a number of eliminations. The film is exceptionally well put on and acted with an understanding that is one of its compelling features, but there is a certain vagueness hanging over the action of the film that spoils a complete comprehension of the story. One after seeing the film is simply aware that a woman has had an intrigue with a foolish cad who wished her to take advantage of new conditions in the divorce law. She goes back to her husband's love. The procedure at this point is not well defined. They seek the privacy of a cafe, but the cad walks in upon them. One does not gather the full import of the scene, but it is imagined it is the last time the cad will show such presumption.

A Musical Soul (Solax, Jan. 3).—There is much good fun in this farce and the humor is good, and the construction and management of the picture make it quite evident that the producer has been fully aware of the possibilities. The comedian in the leading role, however, rather spoils the success of the film by directing the attention to himself and virtually covering up the situation. He is really quite a bad case of "face front" and "center stuck." The rocking furniture and swaying pictures when he plays on his trombone is a novel and amusing idea. When he sees how the lady of his heart is moved by the strains of his rival's violin he decides to become a musician. He buys a trombone and his efforts at practice cause some amusing incidents to listening lovers, proving that music has power over lovers but hardly in the way expected. When he appears before his lady love, however, he fails to move her, but he is at length moved to change his passion and transfer it to her who had long been his silent adorer even without the added charm of music.

Our Poor Relations (Solax, Jan. 5).—This story has appealing qualities and brings out the fundamental theme of the plot in a convincing and compelling manner. There are places where the story seems to stand still instead of moving forward in its action, as any picture that proposes to hold the attention must do. It is the story of a neglected mother. The son goes to the city and marries his employer's daughter and becomes a successful man. After five years his mother goes to the city to seek him, and at length walks into the church and pew where his wife and child are in the habit of worshiping. The wife becomes interested in the old lady and invites her home with her, where the son discovers that she is his mother. The acting is adequate. The part of the mother might have been made more appealing in presenting a more gentle type of womanhood, though a different make-up would have benefited.

The Misadventure of the Claim Agent (American, Jan. 4).—In order to dishonor the young man, who was his rival, the claim agent stole the claim from the young man's tent and hid it in a book in his office. A sensible villain would have destroyed it. When the young man told the girl that his claim had been taken from him and was now being operated by the claim agent himself, she went to the agent and held him up in her guise of highwayman. He passed the claim out of the window and it all ends just as it should. It should be remembered that the average spectator is not versed in the law concerning claims, therefore a little explanation by title or action would add clearness and therefore interest to the story. In this case one might wonder just how the young man knew that the claim agent had the claim in his possession, as he did not see him steal it, and it would appear that he would have to make himself out a new claim.

Taming Wild Horses for Flying "A" Pictures (American, Jan. 4).—Much entertainment may be derived from this film in witnessing how a wild horse is gradually broken to the saddle.

A Columbus Day Conspiracy (Thanhouser, Jan. 5).—This company has proven itself exceptionally adept in bringing live features into its films in the way of events of public interest or a particularly noteworthy background. The feature of this picture is the introduction of the Columbus Day parade held in New York city. Other scenes are taken in the East Side, giving good atmosphere to the production as a whole. The story around this event has been carefully and dramatically woven in and makes from the manner in which it is done an exceptionally entertaining picture, though the woman reporter is a character more frequently found in fiction than in life. She meets an Italian count who had come to this country to take part in the Columbus Day celebrations. At the hotel where he stops is a porter who has formerly been discharged from his employ in Italy. The man is insulting and is discharged. The reporter suspects him and, disguised as an Italian girl, she follows him to the saloon, where she learns that he intends to throw a bomb at the count as he sits in the grandstand. She puts detectives on the track and they arrive just in time to prevent the bomb from being sent on its mission.

The Tenderfoot's Sacrifice (Nestor, Jan. 3).—This Western picture, taken amid some striking scenery, creates a very good atmosphere, but seems to fall short of thorough excellence because of a poor or mixed introduction of the characters and a bad sequence of scenes in a few instances that confuse the whereabouts of the characters. Also the acting is not expressive—or is it the director who has failed to bring the deft little touches sometimes seen in this company's Western subjects? Strange as it may seem, the mother might be taken for her son's sweetheart for quite a period

Just See This Bully Variety of Imp Films!

The beauty of having three separate companies producing Imp films is shown by the excellent variety on our programme for the fourth week in January. It consists of four subjects, each totally different from the others and each the best of its particular kind.

A Triumphant Thursday Imp

"The Worth of a Man" will be released Thursday, Jan. 25. DON'T YOU MISS IT! Here is a combination of love, pathos, exciting drama, climaxed by a hospital conflagration—making one of the best Imp dramas ever staged. Ask for "The Worth of a Man." Copyright 1912.

A Sensational Monday Imp

"Building the Greatest Dam in the World." Where is it? At Panama? No. It is at Keokuk, Iowa. To get a comprehensive moving picture of it, the Imp camera man risked his neck by being carried aloft in a swinging bucket. You never saw a more interesting picture in your life. Your patrons will be simply delighted. Be sure to get it! Released Monday, Jan. 22. Copyright 1912.

And a Corking Saturday Split

The first half is a domestic comedy called "All a Mistake." It will hit you right where you live. The second half of the reel is "A Day on a Buffalo Ranch," full of thrilling deeds of horsemanship, roping, expert knife work and so on. Not a dead foot in the entire 400. Released Saturday, Jan. 27. Copyright 1912.

THREE EVERY WEEK IMPS

Imp Films Company

102 W. 101st St.
NEW YORK

CARL LAEMMLE, President

NOTICE—Get your name and address on our mailing list QUICK. Big things coming!

in the film. The film contains a remarkably realistic runaway, where the heroine is snatched from her saddle and the tenderfoot makes a very daring fall. He has come West to regain his health. The girl becomes infatuated with him and in the above-mentioned ride he meets with an accident, after which the other youth's mother appears to tell him of her son's love for the girl. The tenderfoot then mounts his horse and leaves that part of the country, thus leaving the girl for the other man.

Desperate Desmond Fails (Nestor, Jan. 6).—This series of pictures of the famous cartoon prove quite as fascinating and laughable as ever. The manner in which they are worked out is especially ingenious and admirable, and the producer has surely succeeded in making this feature a live issue both in presentation and realism an exceptionally popular and successful series. At the beginning of this picture the lovers are gay and happy in the innocent sport of catching butterflies, but Desperate Desmond appears in his automobile and kidnaps Rosamond. The automobile has the nack of vanishing as Claude gains upon it, tracing its course by Desmond's cigarette butts. Desmond takes the fair Rosamond among the Indians, but is discovered by Claude and her hiding place demanded. Desperate foils them by riding off in the auto inside the tepee where Rosamond is confined. He is stopped by a forest fire and captured, and once more the lovers are happy.

An Unlucky Present (Nestor, Jan. 1).—One finds this is a bright, clean-cut little comedy, because its humor is so spontaneous and natural, expressing the spirit of youth in its tragedy and joy in a very entertaining and lifelike manner. The youth and the maid are played with distinct charm. He is a new lawyer without a client and promises to give her a present. She lives in great expectancy, while he pawns all his clothes and law books to buy her a diamond ring. He incloses it in a box of candy, which when she receives it she throws in the stove in indignation and disappointment. The subsequent quarrel is settled by the young man's first client, who it appears is quite a charming young lady herself. The ring is found in the ash pan and all is well. It is believed, however that only the gold would have survived the fire, but then one has no way of knowing the exact condition of the stove. Anyway the occurrence makes a very pleasing little comedy.

The Parting of the Ways (Rex, Jan. 4).—The tragedy of this film comes from an undelivered note in a small boy's pocket. The story has been dramatically evolved through impressive and convincing scenes depicting life in the Catholic Church, and acted amid finely chosen and constructed backgrounds with a grace that is at once compelling. In leaving for a new parish Father Morgan wishes to take his young organist with him. This young man is in love with the leading singer, but afraid to tell her of his love. He does so by letter and awaits her answer that is sent by her little brother. The boy goes boat sailing in the park instead of delivering the love note. The young man goes away to become a priest, while she becomes a nun. They meet as he is going away among the lepers and in an impressive scene they overcome their passion.

The Kid of Roaring Camp (Champion, Jan. 5).—This is a very sad story, the kind in which laughter and tears are mingled, but the laughter does not always come in the right place and the tears are those shed by the players involved, and they are quite numerous and copious. In fact, for this very reason it might be also called a "weepy" tale. A tale is all that it can lay claims to, for it has no real definite plot action, which, however, is not so necessary as a well rounded out action. The father dies while blasting rock in the mountain. Then the mother dies, and a stranger, who looked very much like the dead father, happened along and took the little girl to civilization. After she had stopped him from drinking anymore—in a scene more of mock sentiment than of natural convincing qualities—they send her away to boarding school for no apparent reason, unless it be to permit some more copious weeping.

Through the Agony Columns (Lux, Jan. 5).—A husband and wife quarrel and isolate themselves from each other. He places a desire in the agony columns of a newspaper to meet a lady who will relieve his loneliness. His wife answers the advertisement and they correspond. A meeting in the park is arranged, when they discover the joke played on themselves and naturally make up. There is a certain amusement in the film and the manner in which it is worked out.

Two Old Men (Reliance, Jan. 6).—The bond of friendship expressed between these two old men musicians makes a sympathetic little picture and conveys a certain sense of quiet humor. The idea in the story has been well expressed in this respect and much pleasure may be also derived from the manner in which the production is played by the old men. One old man, after having disinherited his daughter because she did not marry according to his wishes, finds himself in later life very near destitution, and takes an attic room in a boarding house. Here through the wall next door he makes the acquaintance of the old 'cello player while he plays on his violin. Through the pawnshop, where the violin eventually lands through the stress of circumstances, the old men at length find a haven of rest in the home of the daughter, when after finding her father's violin in the pawnshop she traces him to the attic chamber.

The Blood of the Poor (Champion, Jan. 1).—This film is meant to show how the poor suffer at the hand of the rich, but on witnessing the film the rich might well call themselves the sufferers in beholding this rather peculiar interpretation of their supposed characteristics. While one might be willing to concede that the young man might be somewhat akin to nature, it is not thought that his follies would have been condoned and laughed at by the girl and her mother. In fact, one has a notion that the young lady of wealth would have ceased to trust him. In plain language, the picture is much overdrawn in its emphasis and acting. It tells the story of how a wealthy young man ruined the life of his fiancee's maid and left her destitute with her dead father, who had "sweat his heart's blood" in making the young man's wedding suit. There is an attempt at display in places which is a commendable effort toward better setting and atmosphere, but the assembly lacks artistic grouping and natural action.

A Midwinter Trip to Los Angeles (American, Jan. 1).—The spectator might regard himself on witnessing this film as one of a party of autoists taking a trip from Los Angeles to Pasadena. It makes a very delightful, entertaining as well as instructive trip. The start is made through Marengo Avenue, along the row of pepper trees, that have made this street famous. Then comes an ascent of Mt. Lowe, with the noted curved railroad trestle. Other points of interest along the way are the Canston alligator farm, the San Gabriel Mission, the home of the painter, Paul de Longhe, showing his remarkable flower garden. The last scenes are the largest pigeon farm in the world, where many millions of these birds are raised for trade and market.

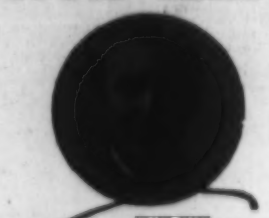
Blood Vengence (Ambrosio, Jan. 8).—Taken from D'Annunzio's lurid and morbid tale, this film makes a rather sordid tragedy, but the art and understanding with it is both played and presented, command both the attention and respect. After the father's second marriage the daughter already filled with doubt and suspicion, is told by the aspiration of her dead mother that the stepmother is her murderer. She obtains a poison snake to place upon the sleeping woman, but is herself poisoned in removing the reptile from the bag. As she is lying she is met by her father, who has just come forth from the murder of the woman who he has come to realise has killed his first wife in order to supersede her in his life.

In the Days of the Six Nations (Republic, Jan. 7).—The foundation of this picture would seem to be Fenimore Cooper's The Last of the Mohicans, and this stirring and adventurous Indian tale of pioneer days has received very full treatment at the hands of the producer. The subject has been treated in two reels, according to the announced intention of this company to present its drama in two films. There are many thrilling episodes in the picture, and the scenes have been handled, as a rule, with effectiveness and care. As in the original tale the treacherous Magua is engaged as guide to take Major Herwood and General Munroe's daughters to safety. They are accompanied by the pealmist, whose singing somewhat awes the Indians, and at length when the party is held captive the singing informs Hawkeye and the reinforcements from the fort of the whereabouts of the party. One might marvel at the many horses used by the Indians at that period, and their power with modern rifles; also at the peculiar appearance of the cave scene.

START without a handicap when you go into the motion picture business.

It makes all the difference in the world whether things break *with* you or *against* you on the get-away. Don't handicap yourself in the beginning by purchasing a cheap machine. Give yourself the best possible start by buying the best machine first.

The Edison Kinetoscope



The complete success or utter failure of your show may depend entirely on the start you get. The Edison Kinetoscope will give you the best possible start. A cheap machine can't help but give you a bad start.

The difference in cost is too small to be considered when compared to the difference between success and failure.

The Edison Kinetoscope is the simplest machine to operate, the most economical to maintain, and by far the most durable—it will outlast any other motion picture machine made. Write us to-day for complete particulars and copy of the Edison Kinetogram.

THOMAS A. EDISON, Inc.

64 Lakeside Avenue Orange, N. J.

LICENSED FILM RELEASES.

Monday, Jan. 15, 1912.

	Feet.
(Bio.) Brave and Bold. Com.	
(Bio.) Did Mother Get Her Wish? Com.	
(Kalem) The Desert Trail. Dr.	1000
(Lubin) Her Uncle's Consent. Com.	1000
(Pathe) Pathe's Weekly, No. 3—1912. Top.	1000
(Selig) The Secret Wedding. Dr.	1000
(Vita.) Father and Son. Dr.	1000

Tuesday, Jan. 16, 1912.

(Edison) Jack and the Beanstalk. Juvenile.	1000
(Essanay) The Old Florist. Dr.	1000
(Gaumont) Uncle Ned's Diplomacy. Com.	986
(C. G. P. C.) Bonaparte and Pichegru. Hist. Dr.	775
(C. G. P. C.) Here and There in China. Sc.	225
(Selig) The Cowboy's Best Girl. Dr.	1000
(Vita.) Chumps. Com.	1000

Wednesday, Jan. 17, 1912.

(Edison) The Bachelor's Waterloo. Com.	650
(Edison) Thousand Islands, St. Lawrence River. Sc.	350
(Eclipse) Love Will Find a Way. Dr.	1020
(Kalem) The Russian Peasant. Dr.	1000
(Pathe) The Squawman's Revenge. Am. Dr.	1000
(Lubin) The Peanut Industry. Ind.	
(Lubin) A Dark Deception. Com.	
(Vita.) Caught in the Rain. Dr.	1000

Thursday, Jan. 18, 1912.

(Bio.) The Old Bookkeeper. Dr.	
(Essanay) Dad's Watch. Com.	1000
(Lubin) A Just Verdict. Dr.	1000
(Melies) The Outlaw and the Baby. Dr.	1000
(Pathe) Is It Your Hat? Am. Com.	800
(C. G. P. C.) Sulphur Industry in Sicily.	200
(Selig) Merely a Millionaire. Com.-Dr.	1000

Friday, Jan. 19, 1912.

(Edison) The Little Organist. Dr.	1000
(Essanay) The Little Poet. Com.	1000
(Kalem) The Two Spies. War Dr.	1000
(C. G. P. C.) Mrs. Pussy Loves Animals. Com.	445
(C. G. P. C.) Malaysia, Edu.	800
(Selig) A Night Out. Com.	
(Selig) Seeing Buffalo. Sc.	
(Vita.) Tom Tilling's Baby. Dr.	1000

Saturday, Jan. 20, 1912.

(Edison) To Save Her Brother. Dr.	1000
(Essanay) The Loafer. Western Dr.	1000
(Cines) Brutus. Hist. Dr.	
(Lubin) A Compromise. Com.	
(Lubin) Boarding House Romance.	
(Pathe) Unmerited Shame. Am. Dr.	1000
(Vita.) A Girl of the West. Dr.	1000

INDEPENDENT FILM RELEASES.

Monday, Jan. 8, 1912.

	Feet.
(Amer.) The Winning of La Mesa. Dr.	1000
(Champ.) An Aviator's Success. Dr.	950
(Comet) Mr. Whoops the Detective. Com.	
(Imp) A Winning Miss. Com.	1000
(Nestor) The New Clerk. Com.	
(Nestor) The Lost Address. Com.	

Tuesday, Jan. 9, 1912.

(Bison) The Gambler's Heart. Dr.	
(Eclair) The Doctor's Duty. Com.-Dr.	
(Powers) When Hubby Went to College.	
(Powers) Touring Venice Scenic.	
(Than.) Just a Bad Kid. Com.-Dr.	

Wednesday, Jan. 10, 1912.

(Amb.) An Autumn Sunset Dream.	
(Champ.) Love that Never Fails. Dr.	950
(Nestor) Tracked Through the Desert. Dr.	
(Rell.) The Gangfighter. Dr.	
(Solax) Economical Brown. Com.	

Thursday, Jan. 11, 1912.

(Amer.) The Locket. Dr.	1000
(Eclair) The Inventor. Dr.	
(Imp.) In the Northern Woods. Dr.	1000
(Rex) Boarding House Mystery. Com.	

Friday, Jan. 12, 1912.

(Bison) The Laugh on Dad. Com.	
(Comet) The Widow. Com.-Dr.	
(Lux) Arabella Loves Her Master. Com.	448
(Lux) Bill, Emperor of the Sahara. Com.	482
(Solax) The Black Sheep. Dr.	
(Than.) The Twelfth Juror. Dr.	
(Maj.) Gossip. Com.-Dr.	

Saturday, Jan. 13, 1912.

(Great N.) Inevitable Johnson. Com.	
(Great N.) Waterfalls in Sweden. Sc.	
(Italia) A Mania for Caricature. Com.	
(Italia) An Abundant Candle.	
(Imp) How She Married. Com.	600
(Imp) Cotton Industry. Industrial.	400
(Nestor) Just Too Late. Com.	
(Nestor) Mutt and Jeff and Italian Strikers.	
(Powers) Her Heart's Depth. Dr.	
(Rell.) The Quarrel. Dr.	
(Rell.) Natural History Series. No. 1.	
(Rex.) Life of Daniel Boone. Part 1.	

Sunday, Jan. 14, 1912.

(Eclair) Jealous Julia. Com.	
(Maj.) His Pate's Rehearsal. Dr.	
(Rep.) Life of Daniel Boone. Part 2.	
(Solax) By the Hand of a Child. Dr.	

MOTION PICTURE NOTES.

H. S. Reagan, formerly in the motion picture business at St. Anthony, Ida., has purchased the Scenic Theatre, at Sandpoint, Ida., from H. L. Shern.

Joseph B. Caugher has sold his half interest in the Orpheum Theatre, at Elgin, Ill., to his partner, H. P. Rorig, who assumed full management.

On Dec. 30 the Lounge Theatre, a motion picture house, at Huron, S. D., was sold at a receiver's sale for $1,825. The little theatre has done an excellent business, and every one is pleased to know that J. V. Carlson, one of the old partners, will continue to act in his usual capacity in the new firm.

Mr. and Mrs. John Gaschen purchased from E. J. Sullivan the Globe Theatre, at Elgin, Ill., and took immediate possession. The entire interior of the theatre will be remodeled and redecorated after the holiday season. A. L. Herring, who has given a number of musical recitals, will sing.

CLASSIFIED M. P. ADVS.

RATES

10 words or less.....15 cts.
20 words.....25 cts.
Additional words.....1 ct. each.

Orders for consecutive insertions will carry one additional insertion free.

AGENTS FOR a Live Proposition—You can sell to any one interested in moving pictures or the theatre. Seligman, 119 E. 127 St., N. Y. City.

FOR RENT—My Empire Theatre, Watertown; population, 10,000; seating capacity, 1,000; $75 per month for moving pictures or vaudeville; a money maker; machine installed. For sale: Talkoohone pictures, $10 per reel. Other reels $2.50. For sale: Used Motiograph Machine, $75; new, $175; others, $40. For rent: 12,000 feet film, Independent or Association, $12 weekly, all in one shipment; we pay express one way. Wanted to buy: Two Orphans, Hands Across the Sea, or any two or three reel features. H. Davis, Watertown, Wis.

GOLD MINE For Sale—Two-reel attraction, 5 styles lithographs, latest creation; exclusive State right (nothing shown). Leslie Perring, Abilene, Kan.

LET ME SOLVE Your Machine Problem—Latest model machine; best results for small expenditures. Address Montgomery, 470 W. 46 St., N. Y. City.

MOVING PICTURE outfits wanted. National Employment Company, Duluth, Minn.

PAPER-SLIDE Announcements, 50 cents per dozen. Two samples and list sent for 10 cents. John S. Church Co., Winsted, Conn.

WANTED—Young men and women attending picture shows to handle liberal-paying proposition in spare hours. Address Kenny, 253 E. 32 St., N. Y. City.

Essanay Photoplays

This Week's Feature, "THE LOAFER," a Western Drama

RELEASED TUESDAY, JANUARY 16

THE OLD FLORIST

(Length, approx., 1000 feet)

A dramatic photoplay, beautiful in sentiment. A strong plot, excellently played and exquisitely photographed.

RELEASED THURSDAY, JANUARY 18

DAD'S WATCH

(Length, approx., 1000 feet)

Cupid's practical joke wins father over. This is an excellent comedy with many laugh-provoking situations.

RELEASED FRIDAY, JANUARY 19

HER LITTLE POET

(Length, approx., 1000 feet)

A comedy with a riot of laughter. There is an excellent plot and decidedly humorous situations in this uproariously funny comedy.

RELEASED SATURDAY, JANUARY 20

THE LOAFER

(Length, approx., 1000 feet)

This is our feature dramatic story of this week. It shows how the moral cowardice of one man was permanently cured through a sound lashing. Excellently played and photographed.

ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Building **CHICAGO, ILL.**

Offices in LONDON, BERLIN, BARCELONA

HARK, YE!

On January 20, 1912, we will introduce **CIN-ES** film productions with

"BRUTUS"

an adaptation from Shakespeare's "Julius Caesar." This film is a **marvel** of **magnificence** and its **grandeur** surpasses all previous attempts at film art.

Beginning with the above date **KOSMIK** film releases will be as follows:

Every Tuesday, a CIN-ES.
Every Wednesday, an URBAN-ECLIPSE.
Every Saturday, a CIN-ES.

The **NEW ERA** in **picture entertainment** is at hand.
Watch the Trade papers and our advance Bulletins for **coming Kosmik classics.**

GEORGE KLEINE

166 N. STATE STREET . . . . CHICAGO

Licensed by the Motion Picture Patents Company.

3---NESTORS A WEEK---3

Saturday, Jan. 13, 1912

JUST TOO LATE,
MUTT and JEFF, and
THE ITALIAN STRIKERS
Hilarious Split Reel

Wednesday, Jan. 17, 1912

THE FUGITIVE
Worth-While Thriller

Monday, Jan. 15, 1912

A BRAVE LITTLE WOMAN
There's Something Wrong
Classy Drama and Choice Comedy

Saturday, Jan. 20, 1912

DESPERATE DESMOND ON THE TRAIL AGAIN
Bully Burlesque

PHOTOS of Entire NESTOR CO., 35x10, Mailed to Exhibitors on Receipt of 50c. Get Them Now!

DAVID HORSLEY, . . . Bayonne, N. J.

THE MAJESTIC

is now firmly established among the leaders in the manufacturing of high class pictures, as is evidenced by the congratulatory letters received daily.

These letters come unsolicited from the exhibitors throughout the country—exhibitors who appreciate our efforts to improve the quality of the Independent programme.

Miss Dolly Spurr, the owner of the Royal Theatre, Marion, Indiana, sends us the following:

"It looks like Majestic Pictures are going to outrival in popularity any make of films we have had yet. May another New Year bring four Majestics a week. I can never get too much of a good thing."

TWO GOOD MAJESTICS A WEEK

Sunday, January 7th--"TRAINING A HUSBAND"
A Fine Comedy.

Friday, January 12th--"GOSSIP"
A Laughable Double Exposure Comedy.

Sunday, January 14th--"HIS FATE'S REHEARSAL"
One of the strongest dramatic pictures ever produced.

Friday, January 19th--"NEXT"
A Roaring Comedy.

Sunday, January 21st--"SPARE THE ROD"
A strong lesson, showing the results of using the whip on children.

Friday, January 26th--"THAT EXPENSIVE RIDE"
Splendid Comedy.

Sunday, January 28th--"A MOTHER'S SACRIFICE"
A Powerful Drama.

Each and every one of the January pictures is first class in every detail—each one with a clever and distinct plot—each one should be in every Independent Theatre in America and the only way to secure them is to insist every day that your Exchange gives them to you.

THE MAJESTIC MOTION PICTURE CO.

145 West 45th Street **New York City**